

**BEYOND ILLUSTRATION: A METHOD FOR USING DRAMA AND FILM  
IN PASTORAL COUNSELING**

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Doctor of Philosophy**

**by  
Ronald William Beard**

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# ABSTRACT

## Beyond Illustration: A Method for Using Drama and Film in Pastoral Counseling

by

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This dissertation shows the usefulness of integrating drama into pastoral counseling in a way that is both different from psychodrama and moves "beyond illustration" to a more holistic use of works of drama in the counseling enterprise. A two-part method is constructed. The first part of the method focuses on the contribution of drama to the pastoral counselor, while the second part provides guidance for the use of drama in the process of pastoral counseling with an individual. The theoretical foundation for the method arises from Susanne Langer's philosophy of art and theory of drama. This is presented in the third chapter, after an assessment and critique of four other contemporary theories of drama. The theological foundation for the method is articulated in the fourth chapter. It integrates various aspects of the systematic theology of Paul Tillich, extended by some concepts from John Cobb, Jack Coogan, and Scott Cochrane.

The method itself is described in detail in the fifth chapter. Part One is illustrated in the sixth chapter through its application to a well defined problem area in pastoral counseling--that of the "father-wound" in Euro-American men. The seventh chapter illustrates the second



part of the method with a case study, which is presented to demonstrate the method's usefulness in practice. Two contemporary dramas (Death of a Salesman by Arthur Miller, and the film Field of Dreams directed by Phil Alden Robinson--both currently available on videocassette) are used to illustrate both parts of the method. The case study involves a Euro-American male interacting with both of these dramas in order to move to deeper levels of understanding and healing with respect to his "father-wound."

In the eighth chapter, the suggested method is evaluated in both its parts, and strengths and concerns of the method are discussed. The final chapter presents some conclusions declaring the overall value of drama for pastoral counseling.

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## PREFACE

Upon arriving at the School of Theology at Claremont in the Fall of 1988 to begin doctoral studies, I was both surprised and pleased to find Mudd Theater a part of the campus environment. I was surprised because the experience countered my own intuitive Protestant Christian dualism between religion and the arts, yet I was pleased because I knew inwardly of my passion for theater and film. (A word of confession: During my college years, I could be caught twice a week sneaking off to the theater or the movies.)

As I began my work at Claremont I sought to further develop my skills as a pastoral theologian and pastoral counselor. I also felt compelled to develop my skills in appreciating, interpreting, and theologically reflecting upon the arts. Could a closer connection between the arts and pastoral counseling be forged? Specifically, what new possibilities might there be for relating drama and pastoral counseling? In many ways, this dissertation is the conjunction of those two endeavors--the desire to be both a pastoral theologian and counselor as well as a responsible interpreter of the arts.

As I look back, I realize that I brought with me to this program considerable, yet inchoate, dissatisfaction with the predominant methods and models for pastoral counseling. I was acutely aware of how much the theoretical side of pastoral care and counseling had borrowed from the

disciplines in medicine and psychology. This fact made me uneasy, because I felt a need to stress the artistic dimensions involved in pastoral care and counseling. Thus, I began to wonder whether my passion for drama and film could in some way inform my understanding of both the theory and practice of pastoral counseling.

Since giving myself permission to live with and in this question, I have come to better appreciate how drama and film can help us understand, interpret, and creatively transform dimensions of the human condition in light of the Holy, which might otherwise remain inaccessible through other lenses. This dissertation articulates one way this can happen.



For my father, a California dreamer like me.

In love, in peace, in blessing.

## CHAPTER 1

Pastoral Counseling and Drama: Some  
Initial ConsiderationsIntroduction

Theologians must think experimentally,  
must risk novel constructions in order  
to be theologians for our time.<sup>1</sup>

In his book The Arts in Theological Education, Wilson Yates profiles the presence of the arts in theological schools across America. Yates' survey of pastoral care and counseling curricula finds a total of only twenty-one courses at fifteen schools which utilize the arts. He reports that in all but two of these courses "art is used for illustrative purposes only."<sup>2</sup> Yates then challenges the field of pastoral care and counseling to make better use of valuable resources.

One might ask why courses dealing with personality and interpersonal relationships do not draw more on film, video and novel given their heavy accent on relationships. It is also of interest that only one course treats the arts in a substantive fashion. Given the importance and extensiveness of this field [pastoral care and counseling] in practical theology, the absence of any significant attention being given to the arts suggests that the field has failed to engage in any significant

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<sup>1</sup> Sallie McFague, Models of God: Theology for an Ecological, Nuclear Age (Philadelphia: Fortress Press, 1987), 6.

<sup>2</sup> Wilson Yates, The Arts in Theological Education: New Possibilities for Integration (Atlanta: Scholars Press, 1987), 37.

dialogue with the arts and their implications for pastoral care.<sup>3</sup>

If Yates is correct, and I believe he is, why is it that pastoral care and counseling, as a discipline, has failed in this way? The reasons are varied and complex, and a full answer to this question (one which deals with the full range of the arts and the range of concerns designated by pastoral care and counseling) is beyond the scope of this dissertation. The partial answer offered here will be a vision of how drama and pastoral counseling can be in dialogue with one another. This project, then, makes a contribution to the surprising gap to which Wilson Yates accurately points.

Why link together drama and pastoral counseling? Two initial responses need to be articulated at this point. First, we live in an age when drama, especially in its extension into film, television and video, is becoming a major mode of story-telling. These various forms of drama surround us in our culture, calling for discernment. People watch them, participate in them to varying degrees, and allow them to influence, and sometimes to shape their world views. It is simply ineffective to envision ministry in modern culture without considering the power of these various forms of drama. From the point of view of pastoral counseling, which so often functions as a kind of "halfway

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<sup>3</sup> Yates, 37.

house" between church and world, a methodology is needed for correlating these stories from culture with God's story. This "holy story" can be said in some sense to transcend all culture, yet may shine through particular manifestations of a story in any cultural setting. A new reality, then, (what Pierre Babin has called "the new era in religious communication" and which he understands to be essentially audiovisual in nature<sup>4</sup>) provides some compelling reasons to think carefully about the relationship between pastoral counseling and drama.

Second, in considering the relationship between pastoral counseling and drama, it must be said that drama as an art form has always had a therapeutic dimension.

Theatre is one of the world's greatest therapeutic agencies, but not in the manner of psychodrama, where mentally ill patients act out personal relationships with partners in order to find and solve the cause of their disturbances. Psychodrama is specifically derived from, and pointed to, a particular person. But theatre offers to cure not the individual quirk so much as a general malaise. All the arts, but especially theatre, point to strains in a society and sometimes help avert disaster. Great religious leaders insist that the most ineffable joy is enlightenment, which relieves human beings from the agony of confusion and provides a light in the darkness, a path through chaos, a place in time and space.<sup>5</sup>

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<sup>4</sup> Pierre Babin, with Mercedes Iannone, The New Era in Religious Communication, trans. David Smith (Minneapolis: Fortress Press, 1991), 1-4.

<sup>5</sup> George Kernodle, Portia Kernodle and Edward Pixley, Invitation to the Theatre, 3rd ed. (New York: Harcourt Brace Jovanovich, 1985), 415. The Kernodles' understanding of psychodrama as a vehicle for "mentally ill patients" is too

Perhaps the authors' use of the word cure is too strong. Nevertheless, the critical point here is that theater, as a unique artistic form, has high potential for producing a therapeutic effect at the societal level. This is due to the nature of drama itself; for "drama is that dynamic art form which more than any other calls us to transformed behavior, to set aside our own sense of selfhood and enter into new forms [ways of being] which are called for by the event."<sup>6</sup> Since drama is about the task of calling us to "transformed behavior," then it indeed shares a common concern with pastoral counseling.

In this dissertation I will be exploring connections between the arenas of pastoral counseling and drama in some novel ways,<sup>7</sup> which I hope will bear fruit for the ministry of pastoral counseling in its life in the church and the world. I will argue for something "beyond" the prevalent use of drama as illustration. For I believe that this way of using drama has distracted practitioners from drama's

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limited. Psychodrama has much broader applications, as my discussion in the second chapter will indicate.

<sup>6</sup> Jack Coogan and Scott Cochcrane, "Religion and Drama," article printed in the Theolog [School of Theology at Claremont, Calif.], 19 Nov., 1979, 2.

<sup>7</sup> There have been other significant attempts to link therapeutic endeavors with drama, primarily in the discipline now known as psychodrama. Psychodrama, whose major theorist was J. L. Moreno, is a very different approach than what I am suggesting here. A description of psychodrama, along with a discussion of how it differs from my task, will be reserved for the second chapter.

most powerful aspect, namely, its ability to project affectively powerful and original visions of human relationships. These projected visions, when assimilated by the counselor and client, can be integrated productively into the frameworks of both with the potential for transformation. In themselves, such projected visions of human relationships cannot guarantee transformation, but they can render it more likely through their power.

#### Statement of Problem

The theory and practice of pastoral counseling has been limited by its lack of informed consideration of aesthetic resources in drama. This is a problem because (1) pastoral counselors have missed the potential provided by the aesthetic mode for more imaginative and less reductionistic conceptualizations of feelings, issues, and concerns that present themselves in the counseling setting; and (2) persons seeking help have not benefitted from the richness and depth that the use of such resources could bring to their quest for healing and growth. One reason that such resources have been underutilized is that there has not existed a clearly articulated method for using them effectively.

On the few occasions when a drama, or its extension into film, are referenced in the literature of pastoral counseling, it is most often for illustrative purposes, and it is usually done without a consideration of the artistic

integrity of the chosen work(s). This contributes to the problem because it seems to say that a dramatic work taken as a whole, as the meaningful creation of an artist, contains little depth of insight which through contemplation could expand and enrich our understanding of the human condition. The central question I am exploring, then, is this: What can drama offer "beyond illustration?"

As one example of a more limited approach to drama in the literature of the field, consider Sharon Parks' article entitled "Meaning and Symbol in Constructive Developmental Perspective."<sup>8</sup> Here Parks references the play Duet for One by Tom Kempinski<sup>9</sup> as an illustration of her discussion of the value of neo-Piagetian psychology (especially as it has been adapted by faith development theorists) for service to "a new conversation between religion and psychotherapeutic practice."<sup>10</sup> The drama is used in a productive way to enliven this entire discussion, and Parks does an excellent job of explicating her chosen theoretical framework in this manner. However, the author is not primarily interested in the drama as a drama, but rather in the conceptual framework which she brings to the drama and overlays upon it.

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<sup>8</sup> Sharon Parks, "Meaning and Symbol in Constructive Developmental Perspective," Pastoral Psychology 33 (1984): 64-73.

<sup>9</sup> Tom Kempinski, Duet for One: A Play (London: Samuel French, 1981).

<sup>10</sup> Parks, 64.

A close reading of Duet for One reveals more than Parks' use of it as illustration. It asks us to contemplate the range of feelings involved in a doctor-patient relationship when a patient is close to a suicidal act. Insights about this life and death struggle, given at the level of human feeling, are what this drama is about in large measure. Taking the drama as the prior concern, such insights have merits for pastoral counseling.

Thus, I will argue for a way of approaching drama that allows it to speak out of its own integrity--by which I mean that a more effective way to use drama in pastoral counseling is to interpret it on its own terms, with great care, so as to move "beyond illustration." In this way a common danger, that of reading our own ideas into the drama, is avoided as much as humanly possible. Drama has so much to offer as drama to pastoral counseling; that is, it has much to offer beyond the role of illustration it typically plays. Therefore, the purpose of this dissertation is to help us grasp a new way for utilizing drama in pastoral counseling by articulating and demonstrating a method for doing so.

#### Statement of Thesis

A method which gives guidance for the use of dramatic resources in a way which is authentic to the resources themselves will expand pastoral counseling in two directions. First, it will assist the pastoral counselor to



use such resources to deepen theoretical frameworks in order to better conceptualize the issues in a given problem area for pastoral counseling. Second, it will assist the pastoral counselor to make good choices for using such resources in a process of pastoral counseling with an individual.<sup>11</sup> This claim will be illustrated in the dissertation by applying the method to a well-defined problem area in pastoral counseling theory, and a case study will be presented to demonstrate its usefulness in practice.

#### A Philosophy of Pastoral Care and Counseling

In this section I will articulate the philosophy of pastoral care which undergirds the dissertation. To begin, I write from the perspective of a white, middle-class male, working as a pastor, pastoral counselor, and pastoral theologian in the context of a mainline Protestant American church setting. As I continue to listen closely to the voices of both women and men in the counseling process, I have come to understand how profoundly we are shaped by the cultural ethos around us. Where we "sit" in the culture influences how we listen, and thus what we hear. A beginning principle in my approach to pastoral care and counseling, then, is to remain ever cognizant of my own

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<sup>11</sup> The method employed in this dissertation could have applications for family or group pastoral counseling as well as individual, but a full exploration of the use of drama in those modalities of counseling falls beyond the scope of this project.

"location" within the church (and more broadly, within the culture) I seek to serve.

From my perspective, pastoral care and counseling, as a ministry of the church, is being stretched and pulled in many directions as it expands in its self understanding. As it evolves, pastoral care and counseling draws from and informs a variety of related disciplines in a dynamic process. My approach to pastoral care and counseling has been influenced by a variety of these important concerns, which I will briefly elucidate:

1. Concerns for gender justice call for a reassessment of the dominant models for care of persons female and male.<sup>12</sup>

2. Concerns for depth psychological insights ask us to care for the depths of the soul.

3. Concerns from developmental psychology ask us to care for persons across all ages and stages of life.

4. Concerns for cross cultural issues ask us to care for persons from a variety of cultural backgrounds.

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<sup>12</sup> For centuries, the voices of women have been subsumed by the male voice, which was understood as the universal human voice. Thus models of philosophy, theology, and psychology developed mostly by men have skewed their presentation of reality in a male-biased way. As one expression of this concern, please note that throughout this dissertation, I will use gender inclusive language. In citations from published works, these changes will be indicated by brackets [ ].

5. Systems theory has called for care of persons in the larger contexts in which they live--families, societies, cultures--as well as calling for care of these larger contexts themselves.

6. To all of these dimensions which, by necessity, stretch the self understanding of pastoral care and counseling, I would add the influence of art and aesthetics. Engagement of the arts lures us back to a fundamental sense of mystery in life and opens up levels of truth and personhood of which we may have been previously unaware.

One of the challenges in developing an adequate philosophy of care comes in the ongoing attempt to achieve some kind of balance between the integration of new movements and areas of knowledge, while holding on to a theological center. In this quest for balance, my philosophy of pastoral care and counseling has been influenced by theologian Paul Tillich's understandings of faith and the human condition.<sup>13</sup>

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<sup>13</sup> Kenneth R. Mitchell has argued that Tillich's contribution to the field of pastoral care and counseling was significant with regard to his ideas about the general "stance" of the pastor, but limited in the area of attention to the practical work and process of pastoral ministry. See Kenneth R. Mitchell, "Paul Tillich's Contributions to Pastoral Care and Counseling," Pastoral Psychology 19 (Feb. 1968): 24-32. I believe that Mitchell is substantially correct, and view the method that I present in this dissertation as an attempt to extend Tillich's contribution to the field in a more practical way. In addition to informing my philosophy of care and counseling, Tillich's ideas play an important role in shaping a theological foundation for the method I present. Thus, a careful review of his dialogue with and contribution to the pastoral care

Tillich's Understanding of Faith and  
the Work of Pastoral Counseling

In general, Tillich's perspective of the nature of faith is helpful to my philosophy of pastoral care and counseling because it is broad and inclusive.<sup>14</sup> It provides the pastoral counselor with a stance that remains open to the perspectives of new and evolving disciplines of knowledge, as well as being open to the perspectives of any client--whether or not that client is explicitly Christian--in trying to discern how dimensions of the Holy are involved in a person's life.

For Tillich, faith means "ultimate concern."<sup>15</sup> This phrase, says Tillich, is the abstract expression of the Great Commandment of the Bible. When faith is understood as ultimate concern, one sees both its subjective and objective

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and counseling movement, as well as an articulation of the relevance of several other areas of his thought, will be reserved for the fourth chapter.

<sup>14</sup> In presenting Tillich's theological views in this section as well as in the fourth chapter, I will draw from his formal presentation in three volumes of systematic theology as well as other works. The three systematic volumes were published separately as Tillich produced them in 1951, 1957, and 1963 during the later years of his teaching career in the United States. Publication information is as follows: Paul Tillich, Systematic Theology. Vol. 1: Reason and Revelation, Being and God (Chicago: Univ. of Chicago Press, 1951); Vol. 2: Existence and the Christ (Chicago: Univ. of Chicago Press, 1957); Vol. 3: Life and the Spirit, History and the Kingdom of God (Chicago: Univ. of Chicago Press, 1963).

<sup>15</sup> Paul Tillich, Dynamics of Faith, ed. Ruth Nanda Anshen (New York: Harper and Row, 1957), 1-4.

sides. That is, Tillich understands faith as a human act, and as the content of the Christian message.

With regard to faith's subjective aspects, Tillich says that no one is without some sort of ultimate concern, that is, something which ranks highest or most meaningful within the human heart. The idea of atheism is meaningless. Tillich argues there is no such thing, because all persons have an ultimate concern of one sort or another. For Tillich, faith can be off-center; that is, it can be placed in something which is not truly ultimate, and this he called idolatry. However, when faith is operative, and faith is directed toward a concern which is truly ultimate, the result is that the act of faith becomes a wholly centered act of the human personality.

From the perspective of depth psychology, for which Tillich had great respect, the person whose faith is centered in a genuine ultimate concern is fully integrated, not split apart. In such a person, both the unconscious and conscious levels are working toward the same aim, and this is experienced by the personality as true freedom. Faith, understood in this way--as an integrating, centering, and freedom producing act of the person in history--is very closely related to Tillich's understanding of the nature of evil. For Tillich says the primary mark of evil is "self-

loss," that is, the loss of a center and the ability to be centered in one's own person.<sup>16</sup>

Tillich's views on the subjective aspects of faith raise the concern of the nature of the pastoral counselor's role in assisting the client in discerning that which is truly "ultimate" from that which is evil. From the perspective of the counselor, this means assisting the client in identifying that which causes a disintegration of unity or that which is pushing or pulling the client away from her or his true center. A pastoral counseling process begins with careful listening to the client, which will inevitably reveal the points of disunity. Whatever their specific nature, without intervention, the disunity of such forces will surely contribute in the present and future to the client's sense of loss of self. This awareness paves the way for another dimension of the counselor's role, which is to lead the client, in a multiplicity of ways, toward greater insight about the nature of such divisions in the self. This may help the client discern such destructive forces in the future and contribute to a shift of focus toward that which truly has the quality of ultimate concern.

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<sup>16</sup> "Self-loss as the first and basic mark of evil is the loss of one's determining center; it is the disintegration of the centered self by disruptive drives which cannot be brought into unity. So long as they are centered, these drives constitute the person as a whole. If they move against one another, they split the person." Tillich, Systematic Theology, 2:61.

Concerning faith's objective aspects, Tillich speaks of "being grasped by faith." The source of faith, in Christian terms, is New Being in Jesus as the Christ.<sup>17</sup> This is grace for Tillich: that the power of New Being lays hold of a person; calling for relationship, calling for response. For Tillich, this is a saving faith because it issues a new way of being in the world.<sup>18</sup>

This discussion brings us to the issue of the relationship between faith as a human characteristic and faith in terms of its Christian content. Again, the key is in the phrase "ultimate concern," because for Tillich, the true "ultimate concern" is New Being. On the human side, a person may come through many and various idolatries before laying hold of this. From the objective side, one is "grasped by" New Being.

Faith is based on the experience of being grasped by the power of the New Being through which the

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<sup>17</sup> Tillich's concept of New Being--while arising out of Christian experience--keeps pastoral counseling open to the possibility of a variety of ways in which a person can be "grasped" by the Holy. One of the ways a person can be "grasped" is through the power of artistic symbols. See Chapter 4.

<sup>18</sup> In classic Reformation terms, this new way of being was characterized by regeneration, justification, and sanctification. Tillich's focus, true to his Protestant Reformation-Lutheran heritage (his father was a Lutheran pastor) seems to be more on justification, which he reinterprets as acceptance. In Tillich's view, what is offered through the Christian faith is acceptance in spite of human involvement in the conditions of estrangement. See the section entitled "The Threefold Character of Salvation" in Tillich, Systematic Theology, 2:176-79.

destructive consequences of estrangement are conquered.<sup>19</sup>

This statement could indicate that the human response is merely passive in letting oneself be grasped; however this is not the case for Tillich. Instead, faith is active in the act of courage: the courage to accept acceptance; the courage to take non-being into oneself and affirm oneself "in spite of." This is what Tillich calls "the courage to be" and it plays an important role in his description of the dynamics of faith.

In his book The Courage to Be, Tillich explores various facets of this kind of courage.<sup>20</sup> He affirms what he calls "the courage of despair"--the kind of courage he sees in both existentialist philosophy and art--which looks at the human condition under estrangement and proclaims its meaninglessness. Still, the "courage of despair" is not the final answer for Tillich. The final answer rests in the courage to take non-being into oneself and move forward in faith. Much of the work of pastoral care and counseling--on

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<sup>19</sup> Tillich, Systematic Theology, 2:155. The context for the quotation is Tillich's discussion of the symbol of the resurrection. His ideas about symbols will be dealt with in more detail in the fourth chapter.

<sup>20</sup> Paul Tillich, The Courage to Be, The Terry Lectures, (New Haven: Yale Univ. Press, 1952). The book was written, in part, as a response to Rollo May's doctoral thesis (which Tillich supervised) on the meaning of anxiety. See Rollo May, Paulus: Reminiscences of a Friendship (New York: Harper and Row, 1973), 22.



the part of both the client and the counselor--is to support the development and expression of such courage; that is, facing the negative side of life directly and forging ahead.

Tillich's Understanding of the Human Condition:

Its Relevance for Pastoral Counseling

Developing an adequate, useful, and theologically informed understanding of the human condition is essential for the pastoral theologian and counselor. In this section, I describe how Tillich has helped me shape such an understanding.

Tillich has a trinitarian understanding of the human condition, which follows a Protestant Christian scheme reinterpreted for the contemporary era.

These three considerations of human nature are present in all genuine theological thinking: essential goodness, existential estrangement, and the possibility of something, a 'third,' beyond essence and existence through which the cleavage is overcome and healed.<sup>21</sup>

At the first level, for Tillich, humanity and nature are good in their essential structure; that is, in their potentiality. This he calls a state of "dreaming innocence" beyond which everyone is called. In Tillich's words, "Created goodness is not perfection but possibility."<sup>22</sup>

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<sup>21</sup> Paul Tillich, Theology of Culture, ed. Robert C. Kimball (New York: Oxford Univ. Press, 1959), 119.

<sup>22</sup> Paul Tillich, "Psychotherapy and a Christian Interpretation of Human Nature," in The Meaning of Health: Essays in Existentialism, Psychoanalysis, and Religion, ed. Perry LeFevre (Chicago: Exploration Press, 1984), 54.

Thus, in my philosophy of care, I understand that persons have an original blessing which is most clearly understood as their potentiality in life. At its best, pastoral counseling ministry encourages persons to live deeper and deeper into that blessing by developing their uniquely given potentials.

The second level in Tillich's understanding of human nature is found in his idea that in expressing our freedom we inevitably lose that "dreaming innocence." In Tillich's view, if we attempt to actualize our potential, we move, of necessity, into a "fallen state" where we are not united with ourselves.<sup>23</sup> Since the only way we cannot sin is never to attempt to actualize potential, all people are caught in this central and universal ambiguity of existence. The nature of this ambiguity is especially acute because we are all part of systems which are larger than ourselves and which affect us in the most personal ways. There is a strong sense in Tillich that the encounter with reality itself is always a fracturing experience.<sup>24</sup>

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<sup>23</sup> Tillich defines sin as "separation, estrangement from one's essential being." See Tillich, Theology of Culture, 123.

<sup>24</sup> "How can we be whole if the culture is split within itself, if every value is denied by another one, if every truth questioned, if every decision good and bad at the same time? . . . The reconciliation in our souls and bodies often breaks down in the encounter with reality. Who heals reality?" See Tillich's sermon, "On Healing: Part I," in The New Being (New York: Scribner's Sons, 1955), 40-41.

Tillich's insight about the ambiguity of existence is important because the ministry of pastoral counseling involves encountering persons in this fractured state. Often the encounter with reality has struck blow after blow causing the woundedness persons feel and out of which they live. They may carry guilt over the ways in which they have attempted to actualize their potentials, because their actions have ended up hurting themselves and others. They need insight into themselves, their relationships, and the larger contexts in which they live and move in order to make significant changes or to be open to significant change in others. They face the real temptation to remain "stuck" and must muster courage in the face of the ambiguity to choose life over death.

The third level of the human condition which Tillich discusses is that of an experience of healing. For Tillich, the experience of healing, which is equivalent to the experience of salvation, involves an encounter with a new reality, which Tillich often refers to as New Being. True to his Reformation heritage, Tillich believes that the movement in healing must come from "the infinite towards the finite" and not "vice-versa."<sup>25</sup>

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<sup>25</sup> Tillich, "Psychotherapy and a Christian Interpretation of Human Nature," in The Meaning of Health, ed. Perry LeFevre, 54.

If healing does move from the infinite towards the finite, then artistic creations which provide a window to divine insight have an important contribution to make. While an encounter with any of the arts (including drama) may not be directly healing, it may serve the ends of a healing ministry in rich and powerful ways.

Tillich's view of the human condition, as described and interpreted above, is closely related to his important reinterpretation of the Reformation doctrine of justification by grace through faith. While in the first state, the state of innocence, we accept ourselves as we are, including our finitude. This is to be in touch with the reality of our original blessing. In the second state, the state of guilt, we accept ourselves "in spite of." The experience with reality can sometimes be a crushing, fracturing experience, and we must find some courage to affirm ourselves in the struggles of life. In the third state, when we experience healing, we have moved through (1) realizing our situation, (2) in spite of it, accepting ourselves as accepted, and (3) reunited with ourselves, the splits and compulsions are resolved.

Within this theological interpretation of the human condition, how does healing occur? The movement toward healing is the movement from the second to the third state, when the ambiguity of life is partially transcended, and we become aware of a strength of personhood which had

previously gone unnoticed, unexercised, and therefore unfulfilled. To empower the movement toward healing, pastoral counselors must demonstrate care for others in several ways: (1) take seriously the faith dimension of people's lives no matter how it gets expressed, (2) reveal a deep understanding and practice of acceptance through demonstrating respect for those for whom we care, and (3) seek to support persons in their effort to resist evil and oppression, where the nature of evil is understood as "self-loss."

Three Dimensions of the Pastoral Counselor's Role:

To Listen, To Lead, and To Love

In light of the above discussion of Tillich, together with my own experience as a pastoral counselor, I believe the role of the counselor in aiding the process of healing and growth is three-fold: to listen, to lead, and to love. First, I believe the counseling process must begin with deep and careful listening. In the recent history of the pastoral counseling movement, the listening dimension has been given careful attention, due to the influence of the "client-centered" therapy approach of Carl Rogers.<sup>26</sup> In Rogers' method, the personality of the counselor is suppressed, while the personhood of the client is enhanced.

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<sup>26</sup> Carl R. Rogers, Client-Centered Therapy: Its Current Practice, Implications, and Theory (Boston: Houghton Mifflin, 1951).

Client-centered approaches in pastoral counseling became popular because of their stress on the importance of the quality of the relationship between the pastoral counselor and the client. In this sense Rogers' work was crucial, even though it has sometimes been treated in an overly-simplistic manner.

Second, in addition to deep listening, the counselor's role is to lead clients toward new insights about themselves, their relationships, and the world. In my view, leading in the pastoral counseling setting does not imply intrusiveness, coercion, or indoctrination, but instead takes shape when the skilled counselor and the client form an effective team of discovery. Tillich's sense that a "new creation" grows out of old structures of being is implicit theologically for the counselor in this style of leading.

Currently there is much support in the field for pondering the role of the pastoral counselor in leading from a theologically grounded perspective. In this regard, some have reflected anew upon the relationship of the Bible to pastoral counseling.<sup>27</sup> Others have raised the issue of "leading" in the counseling process directly.<sup>28</sup> An

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<sup>27</sup> Donald Capps, Biblical Approaches to Pastoral Counseling (Philadelphia: Westminster Press, 1981). Also see William B. Oglesby, Jr., Biblical Themes for Pastoral Care (Nashville: Abingdon Press, 1980).

<sup>28</sup> For example, Donald Capps asks what the role of proclamation is in pastoral counseling, and what the role of counseling is in proclamation or preaching. He moves in favor of a challenge to the non-directive movement in

important dimension of leading on the part of the pastoral counselor includes drawing a client's attention to the revelatory insights articulated in a well-chosen drama.

Finally, the role of the counselor includes extending love to the client. In his work Dynamics of Faith, Tillich discusses love in relationship to his understanding of faith.<sup>29</sup> In doing so, he refers to an old debate in the history of Christianity which is traced to Paul versus James in the New Testament--the debate between faith and works. For Tillich, there is no polarization here, because the connecting link between faith and works is love. In Tillich's view, both faith and works reach a higher synthesis in love. As the First Letter of John records, "We love, because [God] first loved us."<sup>30</sup> This is a perspective on love which Tillich integrates with his view of faith. In Tillich's mind, we are grasped by a loving God--a God that will not let us go--and through the faith issued here, works flow naturally in a spirit of love.

Pastoral counseling relationships must be grounded in the spirit of love. The counselor must be grounded in love

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pastoral counseling, suggesting that there may be times when direct input from the counselor is a gift to the client. See Donald Capps, Pastoral Counseling and Preaching: A Quest for an Integrated Ministry (Philadelphia: Westminster Press, 1980).

<sup>29</sup> Tillich, Dynamics of Faith, 112-17.

<sup>30</sup> 1 John 4:19, NRSV.

so that an outreach of love can be made to the client. This raises the important issue of spiritual, emotional, and physical self-care for the counselor. Regular periods of renewal and restoration, the support of colleagues, and a healthy lifestyle are essential to the maintenance of the counselor's well-being and to her or his ability to share love in the counseling setting.

#### Definitions of Terms

Two terms need clear definitions at the outset of this project: pastoral counseling and drama.

#### Pastoral Counseling Defined

Pastoral counseling is a ministry of the church which helps persons (or families, or groups) grow to greater wholeness. Through the dimensions of listening, leading, and the offering of love, this ministry counters movements to cynicism or despair, by encouraging hope and a future filled with greater concern for justice, kindness, and humility.<sup>31</sup>

As I understand and define it, then, pastoral counseling is counseling for both healing and growing.<sup>32</sup>

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<sup>31</sup> In the background here is the influence of the Biblical text: "[God] has told you, O mortal, what is good; and what does the Lord require of you, but to do justice, and to love kindness, and to walk humbly with your God?" (Micah 6:8, NRSV).

<sup>32</sup> Through the work of Howard Clinebell (who was a student of Tillich), growth rather than pathology became a primary metaphor for pastoral counseling. See Howard Clinebell, Growth Counseling: Hope Centered Methods of Actualizing Human Wholeness (Nashville: Abingdon Press,



Additionally, for purposes of this dissertation, the setting and style of pastoral counseling will be understood as individual counseling in an office setting with the usual structures of fees, scheduled appointments, and a process which has a beginning, middle, and end.<sup>33</sup>

### Drama Defined

While classically used to refer to works of the live theater, for purposes of this dissertation, I will extend the use of the term "drama" to include those films which extend theater forms.<sup>34</sup> Since film, and especially its extension into video, is the way most people encounter drama in the contemporary world, my approach in this project will

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1979). Influenced by the human potentials' movement, Clinebell developed his approach through an integration of humanistic psychology and the Hebrew-Christian tradition. This shift in perspective, from pathology to growth, was a watershed moment in the history of pastoral counseling, and one which had a ripple effect in the theological community, so that we find the growth idea being discussed in dialogue between pastoral counseling and theology. In the words of theologian John Cobb, "Counseling for growth is direct service of God." See John B. Cobb, Jr., Theology and Pastoral Care (Philadelphia: Fortress Press, 1977), 52.

<sup>33</sup> I recognize the limitations of setting such boundaries for pastoral counseling, which can assume a variety of forms (marriage, family, group) and can be practiced in a variety of settings (home, hospital, prisons, other institutions); however, for purposes of this project, these boundaries make the task at hand more manageable.

<sup>34</sup> The terms drama and theater are sometimes used interchangeably, but for purposes of this dissertation, drama will be my central term.

be to view film as a way of extending and distributing drama.<sup>35</sup>

To define drama broadly in this way is not to ignore new and significant resources, such as contemporary film theory, which have come about through the extension of drama into the medium of film. It is, however, to make a choice about how certain films will be construed for the purposes of this project.

#### A Defense for Understanding Drama in Broad Terms

For the purposes of this dissertation, I believe it is of little value to think about film as experiences in the "dream mode"<sup>36</sup> or through the lens of contemporary film theory, in which a combination of Marxist ideological and psychoanalytic categories construe the purpose of all film to be that of "subject construction."<sup>37</sup> Alternatively, it

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<sup>35</sup> Films can be understood as drama extended by certain characteristic cinematic resources. Extending the definition of drama beyond live theater is appropriate for this dissertation because it refuses to limit the encounter with drama to those who are able to attend, i.e., those who have viable transportation, can afford a ticket, and so forth.

<sup>36</sup> This is Susanne Langer's approach to film. See the appendix entitled "A Note on Film" in Susanne K. Langer, Feeling and Form: A Theory of Art Developed from Philosophy in a New Key (New York: Scribner's Sons, 1953), 411-15.

<sup>37</sup> The dominant approach to film theory as it exists in the academy developed in the 1970s and 80s, and Marxism and psychoanalysis became the primary constructive tools. The driving concept of this approach states that in order to understand the ideological effects of film one needs to develop a "psychology of the audience." See Noel Carroll, Mystifying Movies: Fads and Fallacies in Contemporary Film Theory (New York: Columbia Univ. Press, 1988). In building

is helpful to pastoral counseling to understand movies as artistic creations in the mode of drama, because doing so greatly enriches the practical possibilities for integrating drama with pastoral counseling. Films on video render drama accessible to the counseling setting, because they can be brought into the counseling process quite easily.

Summarizing, then, the term "drama" will be defined broadly to include films which function to extend theater forms, and with a special emphasis, for reasons of practicality, on the format of video.

#### Introduction to the Method

Briefly stated, the method I will describe for bringing the resources of drama into the pastoral counseling setting involves two parts. In the first part the pastoral counselor encounters drama in its potential for deepening her or his operational frameworks for the counseling enterprise. In the second part the pastoral counselor brings selected works of drama into the counseling setting for the purpose of providing the counselee with an opportunity for creative transformation.

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such a psychology of the audience, "constructing subject unity" is a key concept in terms of how film "works." The task is to identify the ways in which the very structures of cinema--image, narration, etc.--are ideological. What is being attempted is a universal theory of how all film works. As Carroll points out, such a universal theory of film is problematic. It is a "top down" approach, when what is needed is a bottom up approach. See Carroll, 8.

In the first part of the method, the correlative approach I have in mind is a hermeneutical circle consisting of the following four elements:

Step One: Define the problem area in pastoral counseling to be explored and select some appropriate dramas which bear some relationship and offer potential insights to that problem.

Step Two: Experience the dramas, giving special attention to the ways in which significant human feelings are shaped and articulated in the dramas, and thus to the unique emotional and spiritual insights these dramas may have to offer with regard to the chosen problem.

Step Three: Carefully consider the dramas through a variety of perspectives--including an evaluation of the cultural and aesthetic contexts of the drama, as well as theological, psychological and "feeling and form" reflection upon the dramas--while bearing the focused problem in mind.

Step Four: Posit insights grounded in the works considered which address and/or reshape the original problem. Draw conclusions for theory-building and practice of pastoral counseling related to the chosen problem.

Fundamentally, this four-step approach begins and ends with the pastoral counselor contemplating the nature of her or his work in the pastoral counseling setting. As any practicing pastoral counselor is aware, the human struggles faced in the counseling room are complex and at times overwhelming, so that a range of resources is needed to which the pastoral counselor can turn. Here drama is considered an integral part of those resources to which a pastoral counselor might turn for useful insight, even revelation, around a particular issue or problem.

Practicing this method can help pastoral counselors learn to be intentional about building their skills by turning to dramatic sources for insight.

The second part of the method involves making a choice to use particular drama(s) as an integral part of working with a particular pastoral counseling client. A similar four-step correlative process can be stated for this second phase of the method:

Step One: Consider the particular pastoral counseling client in terms of identifying her/his core issues, and with the client's assistance, select appropriate drama in relationship to these issues.

Step Two: Experience appropriate drama(s) with the client. As in Part One, stay especially aware of the ways in which the drama shapes and articulates significant human feelings which may offer important insights to the client.

Step Three: Together with the client, begin to discern how the drama has influenced both the client and the pastoral counseling process. What feelings are evoked?

Step Four: Together with the client, consider how the drama contributes emotional and spiritual insights (or reshapes understanding) of identified core issues.

Using this method can benefit both the pastoral counselor and the client, as well as enrich the relationship between them. The first part of the method makes a useful link with the theory-building aspects of pastoral counseling, while the second makes the link with the practice of pastoral counseling.

### How the Method Will Be Demonstrated by Application

The concluding chapters of the dissertation demonstrate the thesis of the dissertation through an application of the suggested method. The first part of the method consists of selecting a particular problem area in pastoral counseling and demonstrating how resources in drama can deepen our existing frameworks for approaching that problem in a pastoral manner. The second part consists of a case study detailing how two dramas were productively used in an actual pastoral counseling case.

The problem area dealt with can be called the "father-wound" in the lives of Euro-American men. Current literature in the area of the theology, sociology, and psychology of men's issues reveals that many men face a painful confusion of self identity and self in relationship engendered in certain respects by destructive forces at work in the father-son relationship. The American poet and author Robert Bly, along with theologians Sam Keen and James Nelson, and psychologist Samuel Osherson, are a few of the authors who have contributed in useful ways to this discussion. As a review of some of the current literature addressing this problem will demonstrate, the theological and psychological dimensions of the problem are many faceted.

The psychological dimensions of the problem include the fact that many Euro-American males have grown up with an

absent (i.e., physically and/or emotionally unavailable) father. Such men consequently struggle to find adult male role models important for identity formation and relationship.

The theological dimensions of the problem include a Euro-American Christian aspect that often reinforces a type of male identity which promotes an unexamined relationship to power and privilege through, among other things, its patriarchal images of God. Consequently, many men must face their issues in identity and relationship without a fuller spectrum of God images because of these powerful cultural scripts.

As I apply Part One of my method to this problem area, the resources which I have selected to stand in relationship to the stated problem are the drama Death of a Salesman<sup>38</sup> by Arthur Miller and the film Field of Dreams,<sup>39</sup> directed by Phil Alden Robinson, from the novella Shoeless Joe by W. P. Kinsella.<sup>40</sup> In reflecting upon and interpreting these

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<sup>38</sup> Arthur Miller, Death of a Salesman: Certain Private Conversations in Two Acts and a Requiem (New York: Viking Press, Penguin, 1976). The drama was recently produced for television and video: Volker Schlöndorff, dir., Arthur Miller's Death of a Salesman, with Dustin Hoffman, Charles Durning, Kate Reid, Stephen Lang, and John Malkovich, H. M. Television Co., 1986.

<sup>39</sup> Phil Alden Robinson, dir., Field of Dreams, with Kevin Costner, Amy Madigan, and James Earl Jones, Universal, 1989.

<sup>40</sup> W. P. Kinsella, Shoeless Joe (New York: Ballantine Books, 1982).

chosen works, new insights emerge for pastoral counseling with Euro-American white males.

The second part of the method is illustrated through the presentation of a pastoral counseling case study with a Euro-American male in which the "father-wound" issue has been discerned by both the pastoral counselor and client as one of the core concerns. I will show how the selected dramas are useful in addressing this issue with the client.

#### A Review of Relevant Literature

The employment of various forms of the arts as a tool in pastoral counseling has been explored to some degree in pastoral care and counseling literature. Articles and/or books describing, for example, the use of art,<sup>41</sup> music,<sup>42</sup> poetry,<sup>43</sup> and storytelling<sup>44</sup> in pastoral care and counseling are available. However, when the search of the literature is restricted specifically to the connection between drama

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<sup>41</sup> Robin Gantz, "Art as a Tool for Pastoral Care," Journal of Pastoral Care 41 (1987): 48-54.

<sup>42</sup> Donald C. Houts, "The Structured Use of Music in Pastoral Psychotherapy," Journal of Pastoral Care 35 (1981): 194-203.

<sup>43</sup> Carl W. Christensen and David M. Moss, "Poetry as a Therapeutic Avenue," Pastoral Psychology 30 (1981): 21-31. Also see Donald Capps The Poet's Gift: Toward the Renewal of Pastoral Care (Louisville: Westminster/John Knox Press, 1993).

<sup>44</sup> Blair Robertson, "Storytelling in Pastoral Counseling: A Narrative Pastoral Theology," Pastoral Psychology 39 (1990): 33-45. Also see Carolyn J. Bohler, "The Use of Storytelling in the Practice of Pastoral Counseling," Journal of Pastoral Care 41 (1987): 63-71.



and pastoral counseling as a theme (and we postpone our consideration of articles dealing with psychodrama), two articles need to be addressed.

Kevin Fauteux's article "Fear and Trembling at the Movies" is a fascinating essay on the effect of movies on human emotions.<sup>45</sup> Fauteux believes that films summon feelings which are often suppressed within us, such as the fear of who we are in our uncertainties, doubts, and anxieties, or the trembling at what we might be in renewed maturity and creativity. With self-admitted pessimism, he states that while films have the power to summon this range of feelings, they are most often used as an escape, so that nothing results from the encounter. He ends his essay with a call to "take responsibility for emotions which, no longer projected onto a screen, are recognized as authentically our own."<sup>46</sup>

I believe Fauteux is right about the power of certain drama--in the form of movies--to evoke both the positive and negative ranges of human feeling. He is also right that most people are content to leave that experience of feeling behind right where they encounter it--in the movie theater. Hence, this article strengthens the case for designing a method which can assist pastoral counselors to tap the

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<sup>45</sup> Kevin Fauteux, "Fear and Trembling at the Movies," Pastoral Psychology 36 (1987): 84-87.

<sup>46</sup> Fauteux, 87.

healing and growing potential of such experiences of drama. It is my conviction that such experiences need not be an escape, but with guidance in the pastoral counseling setting, have the potential to meet real human needs for healing and growth.

A very different sort of article by Jared J. Rardin, entitled "The Rites of Resistance: Image and Drama in Pastoral Psychotherapy," draws an analogy between the process of resistance in pastoral therapy and drama.<sup>47</sup> The author is correct in pointing out that: (1) drama and religion are deeply connected because drama was born out of the practice of ritual; and (2) both drama and therapy are modes of experiencing and expressing what is meaningful in human life.<sup>48</sup> While quite different in focus from my work, in that it makes no suggestion of the actual use of specific dramas in the pastoral counseling process, this article does point out some important connections between drama, ritual, and pastoral counseling.

When the review of literature is broadened to the general literature in psychology, it reveals that there continues to be considerable interest in the phenomenon of psychodrama, along with the related and newly-emerging field

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<sup>47</sup> Jared J. Rardin, "The Rites of Resistance: Image and Drama in Pastoral Psychotherapy," Journal of Pastoral Care 33 (1979): 175-84.

<sup>48</sup> Rardin, 177.

of drama therapy. Because these approaches represent one major way to connect drama with the concerns of pastoral counseling, part of the next chapter will be devoted to them. Therefore, I will not consider this literature here.

Another group of articles attempts to show the relevance of psychoanalysis in interpreting specific dramas, or discusses the relevance of a specific drama for the confirmation and/or the revision of psychoanalytic theory. Carl Goldberg's article "Why Hamlet Could Not Love" is a good example.<sup>49</sup> Goldberg draws analogies between the tragic dimensions in Shakespeare's drama Hamlet and a clinical case of the father-son relationship. He discusses the dynamics of mistrust and shame in that relationship with input from both the drama and the insights of psychoanalysis. Instead of using insights from the drama to inform his case study, Goldberg uses "clinical evidence to help elucidate the motivational factors in Hamlet's struggle with intimacy."<sup>50</sup> This unique approach allows Goldberg to go back and forth between the drama and the case study, garnering insights along the way.<sup>51</sup> Through working with drama and case

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<sup>49</sup> Carl Goldberg, "Why Hamlet Could Not Love," Psychoanalysis and Psychotherapy 9 (Spring-Summer 1991): 19-32.

<sup>50</sup> Goldberg, 22.

<sup>51</sup> For example, in his reexamination of psychoanalytic conclusions regarding the father-son relationship, Goldberg states that "analytic theory has failed to address the vital issue of friendship between father and son. . . . there is no examination of the consequences of the child not being

material simultaneously, this author deepens his theoretical approach to the counseling enterprise. Thus, in terms of its presentation of the interaction of drama with the theoretical side of counseling, this article touches on the work of this dissertation. It provides an example in the area of psychoanalytic psychology of one of the general arguments I am making for pastoral counseling--that through the interaction with drama, we can add new dimensions to our theory as pastoral counselors.

In an article entitled "The Theatregoer as Imager," John Drummond argues that attending a live theatrical production can be a form of preventive therapy.<sup>52</sup> His focus is on the audience's communal participation in the dramatic event and the therapeutic value of this for both the spectators and the actors. The audience comes ready to use its imagination in order to make the images created before them credible, and thus a beneficial "preventive" (if not therapeutic) effect is produced for all involved.<sup>53</sup> While

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allowed to comfort the parent." See Goldberg, 31.

<sup>52</sup> John Drummond, "The Theatregoer as Imager," Journal of Mental Imagery 8 (1984): 99-104.

<sup>53</sup> "It may therefore not be idle to suggest that going to the theater is a form of therapy, akin to but not identical with the use of drama, play and imaging in a therapy session. The difference lies in the fact that the theater experience is a communal experience, and is moreover enjoyed by people who do not have (or don't think they have) problems requiring therapy. Indeed going to the theater may be less a cure and more of a prevention." See Drummond, 103.

Drummond's article ponders well-articulated questions about the connection of live theater to therapeutic endeavors, it does not seem to provide many answers.

There are several recent articles which describe the use of drama and film in a variety of clinical settings. In one such attempt, the film Ordinary People (which portrays the therapy process of a teenage boy and his family after the boy is discharged from a psychiatric hospital) was used in a group counseling program for young adolescents in a residential treatment center to prepare them to return to their families and communities.<sup>54</sup> The format of the group consisted of eight weekly, one-hour sessions, with the theme of "going home" being introduced in the first session. Next, the film was shown in its entirety over three one-hour sessions. Eight different scenes from the film were shown over the next several weeks, followed by specific questions for discussion. The authors report that "the movie helps clients project into the future and prepare for what lies ahead."<sup>55</sup>

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<sup>54</sup> Kevin Duncan, David Beck, and Richard Granum, "'Ordinary People': Using a Popular Film in Group Therapy," Journal of Counseling and Development 65 (1986): 50-51.

<sup>55</sup> Duncan, Beck, and Granum, 50. The quality of drama which helps us "project into the future" is an important one, and has relevance for my method. I will comment further on this aspect of drama in the third and fourth chapters.

An example of the use of film in individual therapy is described in Jeffrey Turley's and Andre Derdeyn's article "Use of a Horror Film in Psychotherapy."<sup>56</sup> Here a horror film is integrated into the therapy of a deeply disturbed thirteen-year-old boy. After realizing that the patient's silences were often broken by his description of horror movies, the therapist and patient agreed to spend fifteen minutes of subsequent sessions watching a videotape of a horror film of the patient's choosing, and thirty minutes discussing the feelings and thoughts evoked by watching the film. The authors report this approach to be similar to play therapy with younger children.<sup>57</sup> This therapy process involved watching portions of the film with the client, which is similar to the process I suggest in the second part of my method.

John Gunzburg's article "Traversing the Labyrinth" discusses the case of a thirty-year old woman struggling

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<sup>56</sup> Jeffrey M. Turley and Andre P. Derdeyn, "Use of a Horror Film in Psychotherapy," Journal of the American Academy of Child and Adolescent Psychiatry 29 (1990): 942-45.

<sup>57</sup> Play in disturbed young children often exhibits repeating patterns which may reveal a child's dysfunctional efforts to relieve anxiety about some trauma, loss, or unconscious conflict. By joining in the play, the therapist may be able to "gain access to this material through play and interpret it appropriately to the child." In the article, conjoint viewing of the horror films is discussed as a way of joining in the repetitive "play" of the adolescent client. See Turley and Derdeyn, 945.

with depression.<sup>58</sup> The therapist selected the film Labyrinth as part of the homework of the counseling process. The goal was to assist the woman in resolving and moving through the lingering "stuckness" of her adolescent years, and thus empower her to move more fully into her adulthood. The film was chosen because of the way it symbolically expresses the journey through the maze of adolescence.

Two Australian therapists, Mimi Christie and Mary McGrath, describe a case in which the film The Karate Kid was used in a counseling process with an eleven-year-old boy and his family.<sup>59</sup> The authors claim that the film was useful in helping both the boy and his family understand differences between assertion and aggression, as well as other related issues, such as balance, control, obedience, and discipline. After positing five different reasons why "prescribing" the film for the family was so successful, they then state "that the fundamental reason for the success of The Karate Kid was that it was the right metaphor presented in a meaningful context and worked through the family in a systematic way."<sup>60</sup> The stress on the film as a

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<sup>58</sup> John C. Gunzburg, "Traversing the Labyrinth: Cinema as a Therapeutic Medium," Journal for Integrative and Eclectic Psychotherapy 8 (Spring 1989): 3-6.

<sup>59</sup> Mimi Christie and Mary McGrath, "Man Who Catch Fly with Chopstick Accomplish Anything: Film in Therapy: The Sequel," Australian and New Zealand Journal of Family Therapy 10 (Sept. 1989): 145-50.

<sup>60</sup> Christie and McGrath, 149.

"right metaphor" for the family reveals the family systems approach to therapy utilized by these authors, and provides a good example of how drama can be profitably used in a variety of counseling modalities.

While all of these articles are interesting and useful in their own right, both their content and their brevity indicate that little attention has been paid to the artistic integrity of the dramas and films being utilized. With the exception of Goldberg's article, the dramas mentioned in these articles are approached from a utilitarian perspective and are drawn into the counseling enterprise in a much more limited way than is being proposed in this dissertation. While there is some intuition in most of these articles that the experience of drama itself can be a transforming experience for the client, that claim is not unpacked philosophically or theologically, nor is the issue of impact of drama on the counselor(s) addressed.

#### Methodological Concerns

There are several levels of methodological concerns in this project, but perhaps the most fundamental is the recognition that what is being attempted here is an interdisciplinary project. The task at hand involves staying grounded in one discipline, that of pastoral counseling, while reaching out to another, the world of drama, and discerning what is of value in that world for the endeavor of pastoral counseling. When we examine this issue



even further, understanding that pastoral counseling is itself often construed as an integration of psychology and theology, then a more accurate description of the work at hand would be multidisciplinary.

Joseph Hough and John Cobb argue for a spirit of cooperation across disciplinary lines in favor of an emphasis on what they call "practical Christian thinking."

The church would be far better served if its seminaries realize that there are many urgent questions being posed to the church in our time and that we need faculty who will reflect on these questions as Christians. . . . The separation of disciplines does not necessitate . . . inadequacy, but it encourages it. . . . The need in seminary is for practical Christian thinkers who can help students to become practical Christian thinkers.<sup>61</sup>

While this quotation needs to be set in the context of the authors' discussion of "practical Christian thinking," for my purpose it does provide additional support for arguing the value of experimenting with multidisciplinary work in the setting of a theological school.<sup>62</sup> One of the dangers for pastoral counseling is that it has sometimes lost touch with its theological roots when it has leaned too heavily on psychiatric or psychological models.<sup>63</sup> A

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<sup>61</sup> Joseph C. Hough, Jr. and John B. Cobb, Jr. Christian Identity and Theological Education (Chico, Calif.: Scholars Press, 1985), 106.

<sup>62</sup> For the authors' views on "practical Christian thinking," see Hough and Cobb, 104-09.

<sup>63</sup> See Elaine Ramshaw, Ritual and Pastoral Care (Philadelphia: Fortress Press, 1987), 5. Also see Cobb, Theology and Pastoral Care, 74.

multidisciplinary approach to questions in pastoral counseling, especially one that integrates some component of the arts, helps prevent this danger because the expression of the divine through the artistic vision helps to shape such a theological center.

In the New Testament, the apostle Paul speaks to the church at Corinth concerning its divisions: "For just as the body is one and has many members, and the members of the body, though many, are one body, so it is with Christ."<sup>64</sup> This biblical imagery of being "members one of another" is useful in demonstrating the value and importance of conversation between (or even integration of) various disciplines. In the academy and the theological school, as these institutions have developed in Western culture, the divisions between disciplines have often been so strong as to give us only the experience of fractured body parts, and not that of an integrated body in which all the parts contribute to the whole. I believe that multidisciplinary work is one way to restore a sense of common purpose to larger, more inclusive goals in the setting of the theological school.

In the human body, the arms, the feet, the hands, the head, the eyes and so on all function together for a common purpose--to enhance the total function of the body. In

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<sup>64</sup> 1 Cor. 12:12, NRSV.

similar fashion, multidisciplinary work in the setting of a theological school tries to call various disciplines into a focused conversation by maintaining some common purpose which, if fulfilled, can enhance all the contributing disciplines. This project, as one example of such work, involves elements of church history, theology, applied pastoral theology, the practice of pastoral counseling, and a perspective on religion and drama working together to reveal a new approach to the ministry of healing and growth.

The primary mode of research for the dissertation is that of research of literature. Additionally, while this dissertation does not engage in quantitative or qualitative research in the strictest sense of those terms, it does involve some empirical study through its suggested process of interpretation and reflection upon specific works of drama, as well as through its employment of a case study.

#### Scope and Limitations of the Dissertation

While I am interested in how a wide variety of aesthetic resources (e.g., poetry, fiction, painting, music) might inform the theory and practice of pastoral counseling, I have limited this study to the role of drama (broadly conceived). While it is possible to consider the use of drama in a group counseling setting, the focus here is on its use in a counseling process with an individual. While there are important differences between participating in a theater event, watching a film at a movie theater, and

viewing a video cassette of a drama, that discussion moves beyond the scope of this dissertation.<sup>65</sup> I will focus here on the similarities: namely, that films viewed on videocassette or at the local cinema can be understood through the same interpretive lenses we bring to any drama.

In the application, the method is limited to one problem area--a consideration of the issues of the father-son relationship in late twentieth century Euro-American culture. While I am aware that there are cultural differences in specific Euro-American identities (e.g., Swedish American, Polish American, etc.) about which I will make some generalizations, a detailed cross-cultural study of the issues in this regard is beyond the scope of this dissertation.

#### Outline of Chapters

Chapter 2 builds toward the proposed method by considering some points of contact between pastoral counseling and drama. The chapter opens with a historical review of the relationship between church and drama, which is the larger context for the discussion of the relationship between pastoral counseling and drama. Next, a synopsis of both psychodrama and the related field of drama therapy are

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<sup>65</sup> For a detailed discussion of how theater, as it is classically defined, relates to other forms of media, see "Theatre and the Media: Specificity and Interference," chap. 2 in Andre Helbo et al., Approaching Theatre (Bloomington: Indiana Univ. Press, 1991), 21-47.

presented, with consideration as to how each of these endeavors differs from the direction I am pursuing.

Chapter 3 continues building toward the description of the method in the fifth chapter by considering the world of contemporary theory of drama. Four contemporary theories of drama (including those of Bertolt Brecht and Antonin Artaud, as well as ritual theory and performance studies approaches) are briefly critiqued, and set in relationship to my task. This sets the stage for a presentation of the philosopher Susanne Langer's theoretical understandings of art and drama, which play a central role in the rest of the dissertation.

Chapter 4 articulates a theological foundation for using works of drama in pastoral counseling. The key components here are derived from the work of theologian Paul Tillich. Tillich's understanding of a method of correlation, his ideas about symbols, and his theology of culture are presented with reference to the support they provide to my quest. Finally, John Cobb's notion that the basic structure of Christian existence rests in our ability to transcend ourselves while remaining aware that we are doing so, helps us come to the resources of drama with an attitude of receptivity to their potential for human transformation.

Chapter 5 consists of a detailed articulation of my method for bringing the resources of drama to pastoral

counseling. A description of the first part of the method provides guidance with regard to how works of drama can function to help deepen the conceptual frameworks of the pastoral counselor, while a description of the second part details the range of issues involved in bringing a selected drama into an actual pastoral counseling process.

In Chapter 6, the first part of the method is both illustrated and applied by exploring the problem of the "father-wound" as an important issue in the lives of Euro-American men. After a review of representative samples of current and relevant literature, the selections of the drama Death of a Salesman and the film Field of Dreams are defended as resources which stand in relationship to the identified concern. The chapter concludes with an interpretation of both Death of a Salesman and Field of Dreams, followed by a summary of conclusions for pastoral counseling with Euro-American males which can be elicited by a careful consideration of the unique emotional and spiritual insights contributed by these works.

Chapter 7 completes the application by taking up the second part of the method. It consists of a case study of a pastoral counseling process with a Euro-American male in which the drama Death of a Salesman and the film Field of Dreams are used as a part of the pastoral counseling process. A standard formula for presenting and reflecting

upon a pastoral counseling case (including verbatim material) is utilized.

In Chapter 8, an evaluation of the method is offered, including an assessment of the strengths and concerns about the method.

Chapter 9 concludes the dissertation with a summary of the value of drama for the pastoral counseling enterprise.

## CHAPTER 2

Pastoral Counseling and Drama: An Overview  
of Points of Contact

In building a model for the use of works of drama in the context of pastoral counseling, it is first necessary to understand how the connection between pastoral counseling and drama has been considered by others. This task is important to this project because it identifies the background out of which the articulation of a new approach arises. The purpose of this chapter, then, is to identify, very broadly, those areas in which pastoral counseling, as a ministry of the church, and drama, as a means of artistic expression, have had meaningful interaction--whether in conflict, cooperation, or dialogue.

I begin this overview with a historical review of the relationship between pastoral counseling and drama. Since pastoral counseling has a history and tradition which it shares with the church as a whole,<sup>1</sup> it has inherited the church's deep-rooted ambivalence toward drama. Through this brief review, it is possible to understand some of the historical and theological reasons why drama has remained underutilized in the ministries of the church in general,

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<sup>1</sup> While pastoral counseling, as a field that integrates psychology and theology, is still a rather young and developing discipline, it has its roots in the practice of pastoral care and the "cure of souls," an ancient practice in the Christian Church.



and thus in the specific discipline of pastoral counseling as well.

The second section of the chapter focuses on a description and critical assessment of the phenomenon of psychodrama. The most prevalent way that pastoral counseling and drama have connected in recent decades is through the theory and techniques of psychodrama. While psychodrama has developed outside the bounds of the pastoral counseling movement, and outside the bounds of the church, it has had some influence on pastoral counseling. I review the few articles in the pastoral counseling literature that directly reveal the influence of psychodrama. Finally, a critical evaluation of psychodrama is undertaken, to distinguish how its methods differ from the method proposed in this dissertation. The final section of the chapter includes a brief look at the emerging multidisciplinary field of drama therapy to assess its potential for influencing the discipline of pastoral counseling.

#### The Church and Drama: Tension through the Ages

A brief sketch of representative periods from early Christianity across the centuries to the modern era helps us appreciate in more detail why resources in drama and film have been and remain underutilized by pastoral counselors.

#### Early Christianity and Roman Theater

The Roman Empire, in its amalgamation of other cultures, inherited basic theater forms from ancient Greece.

Special theaters were built, and the plays of Plautus, Terence, and Seneca were performed. From the beginning of the Christian era forward, however, there was a steady degeneration in the theatrical forms of this period. Theater was reduced to spectacle as exotic and indecent dimensions expanded.<sup>2</sup> Gladiator performances became more popular, while the performance of other drama diminished.

In this early era, the church sought to define itself over and against the Roman society. Thus there were deep reasons for the rift between church and drama.

The ecclesiastical polemics surrounding the Roman theatre and lasting for nearly 500 years, were part of a deep religious conflict. . . . the gods of the Romans were for the Fathers of the Church not only false gods or dead objects but were understood to be living daemons, i.e., apostate angels using the Roman stage to penetrate and pervert the entire world of the Roman Empire. The figure of the Emperor was considered to be a special instrument of the daemons. The uncompromising negation of the Roman theatre by the theologians in the Eastern as well as the Western part of Christendom was a result of the struggle against idolatria, the latter signifying rebellion of the creature against [the] Creator.

As the above citation indicates, the rift was due to a severe religious and theological conflict, and so the trend of tension between church and theater was set.

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<sup>2</sup> Oscar G. Brockett, The Theatre: An Introduction, 2nd ed. (New York: Holt, Rinehart and Winston, 1964), 98.

<sup>3</sup> Christine Catharina Schnusenberg, The Relationship Between the Church and the Theatre: Exemplified by Selected Writings of the Church Fathers and by Liturgical Texts Until Amalarius of Metz, 775-852 A.D. (Lanham, Md.: Univ. Press of America, 1988), 40.

With the Christianization of the Empire during the reign of Constantine (312-337 C.E.), theater was even more restricted.<sup>4</sup> For the most part, this took the form of legal restrictions, as well as the informal censure of theater as an enterprise not conducive to Christian living.

#### Church and Drama in the Middle Ages

Drama in Europe, as it was understood in Ancient Greece and Rome, was almost nonexistent during the Middle Ages. Like much of the rest of the cultural heritage of the classical era, it was lost for centuries.<sup>5</sup>

Drama began to appear again in the ninth century in the context of Christian worship, primarily because of a need for clergy and laity to move towards one another.

This growing gulf between priests and their congregations was of the utmost importance for the re-emergence of drama, since it was becoming increasingly obvious that bridges needed to be built, and drama was one of the best ways of constructing them.<sup>6</sup>

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<sup>4</sup> It is interesting to note, however, that the almost complete annihilation of theater for several centuries in Europe had more to do with the invasion of tribes from the North (Rome was destroyed twice by 467 C.E.) than it did with repression by the church. See Brockett, 101.

<sup>5</sup> While it is true that there were informal varieties of theater such as traveling minstrel shows, theater performances in the classical style of Ancient Greece and Rome disappeared. "From the 6th-16th centuries, Europe had no professional companies putting on written plays in theatre buildings for regular audiences." See George R. Kernodle, The Theatre in History (Fayetteville: Univ. of Arkansas Press, 1989), 201.

<sup>6</sup> John Wesley Harris, Medieval Theatre in Context: An Introduction (New York: Routledge, 1992), 9.

This "re-emergence of drama" came in the forms of dramatization of the Easter Mass as well as additions to Christmas services, such as the Adoration of the Shepherds and the Magi.<sup>7</sup> However, as such dramatic productions became more elaborate, they developed a life of their own, apart from the contexts of medieval worship. The style of drama that developed has come to be called the medieval religious cycles or the mystery plays.

Often financed by guild merchants for presentation at midsummer trade fairs in larger cities, these cycles of drama consisted of various distinct episodes from the Bible telling the biblical story from creation through the passion of Christ to the Last Judgment. At any given festival, there might be twenty-five to fifty episodes, each having its own scenic unit called a mansion. Sometimes the mansions were mounted on wheels; sometimes the scenes were lined up in simultaneous staging.

As the drama "moved outdoors" the priests remained in some control of the productions, even if the finances were controlled by the merchants. But as the secular influence increased, and the performances themselves became more vulgar and popular, church support and involvement

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<sup>7</sup> For a fuller summary of medieval church drama see the section entitled "Church Drama: The Feast Days of the Church" in Kernodle, Theatre in History, 213-23.

diminished.<sup>8</sup> Once again, there was a dividing line between various forms of drama and the church.

#### Reformation and Renaissance Theater

Through its emphasis on the centrality of the preached word and other doctrines of religious reform, the Reformation as a movement in society quickened the downturn of medieval drama. Like the Early Church, some of the Reformers defined their theological and ecclesiological understanding of Christianity over and against the dominant culture. Once again, this meant a strain between the church and drama, because the forms of medieval drama had grown out of the Roman Catholic Church. As one example, consider that in 1575 the Act of the General Assembly of the Scottish Kirk banned participation in the cycles of mystery plays, while pronouncing them "a contempt and profanation of the [Scriptures]."<sup>9</sup>

Still, in England, where the confluence of Reformation and the Renaissance blossomed into the Elizabethan Era, drama was alive and well, due primarily to the interest and encouragement of the royal family. Inspired by both classical and Christian themes, Elizabethan dramatists created a theater much different from the Christian theater

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<sup>8</sup> See "The Religious Cycles of the Merchant Guilds" in Kernodle, Theatre in History, 224-44.

<sup>9</sup> Robert Speaight, Christian Theatre (New York: Hawthorne Books, 1960), 37.

of the Middle Ages. While Elizabethan theater was not Christian theater in the same sense as the mystery plays, it was theater very strongly influenced by Christian themes.

For example, William Shakespeare took up complex themes of great importance to Christianity. One of these themes was that of romantic love, in terms of its relationship to sexual love, and the relationship of both to marriage--a theme with which the church, throughout its history, had often been uncomfortable.

Shakespeare . . . did far more than any other dramatist to provide romantic love with its marriage lines . . . Gone is the medieval distrust of sexual relationship, the grudging Pauline confession that it is "better to marry than to burn."

. . . . .  
In the comedies marriages are made; in Cymbeline and The Winter's Tale they are remade . . . they are remarkable for their realism, and it was a realism in which the romantic and sacramental notions of love were combined. The synthesis was inimitably Shakespearian. The greatest of poets had laid down a pattern for Christian marriage which the greatest of preachers could only feebly repeat and the greatest of theologians only imperfectly formulate.<sup>10</sup>

Despite the skill with which Elizabethan drama took up Christian themes, Puritan opposition to drama continued to grow throughout the first part of the seventeenth century. One reason for Puritanism's opposition may have been its general suspicion of all things bodily, so that drama with

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<sup>10</sup> Speaight, 61, 64.

its embodied forms of expression was not tolerable in the Puritan sentiment.

Another instance of the problem I am discussing occurred in 1642, when the Civil War in England provided the political justification for shutting down all theaters. It was not until 1660, when Charles II returned to the throne, that they were permitted to reopen.<sup>11</sup> Thus the story of tension between church and drama continued.

#### Modern Theater

Though I could not have known it at the time, a momentous event in my faith journey occurred on a Sunday evening in 1963 in Greenville, South Carolina, when, in defiance of the state's archaic Blue Laws, the Fox Theater opened on Sunday. Seven of us--regular attenders at the Methodist Youth Fellowship at Buncombe Street Church--made a pact to enter the front door of the church, be seen, then quietly slip out the back door and join John Wayne at the Fox. . . . On that night, Greenville, South Carolina--the last pocket of resistance to secularity in the Western world--gave in and served notice that it would no longer be a prop for the church. If Christians were going to be made in Greenville, then the church must do it alone. . . . The Fox Theater went head-to-head with the church to see who would provide ultimate values for the young. That night in 1963, the Fox Theater won the opening skirmish.<sup>12</sup>

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<sup>11</sup> Brockett, 146. Pressures from the Puritans to reform the theater came again after William and Mary began ruling in 1689. In 1698, Jeremy Collier published A Short View of the Immorality and Profaneness of the English Plays, which influenced both the form and content of English drama after 1700. See Brockett, 195-97.

<sup>12</sup> William H. Willimon, "Making Christians in a Secular World," Christian Century, 22 Oct. 1986, 914.

In this passage William Willimon pits the church against the theater in a way that illustrates precisely the continuing age-old tension between the two. In making his argument for a renewed understanding of the role of the church in the formation of Christians, Willimon does what the church has done for centuries--name drama and its extension into society--as a potent source of evil influence. For Willimon, the theological issue seems to be one of Christ against culture.<sup>13</sup> The church can no longer assume that the culture will undergird its truths, says Willimon, and must separate itself from unhealthy influences which surround it.

In summary, I believe it is possible to see even by this cursory review of the history of the relationship between church and drama that points of tension and misunderstanding continue.<sup>14</sup> This fact contributes to our understanding of why pastoral counselors have been reluctant to turn to the world of drama for their work in ministry.

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<sup>13</sup> See H. Richard Niebuhr, Christ and Culture (New York: Harper and Row, 1951), especially chap. 2, "Christ Against Culture," 45-82.

<sup>14</sup> In the midst of this landscape, other voices have called out, in prophetic fashion, for another sort of connection between church and drama. "A church that is not in touch with its contemporary theatre is a church neglecting one of the channels of grace. The struggle of drama, in its own measure the same as the struggle of faith, is to become, and remain, interwoven with the life of the common [person]." Kay M. Baxter, Contemporary Theatre and the Christian Faith (New York: Abingdon Press, 1964), 49.



## Drama in the Context of the Counseling

### Setting: Psychodrama

As we have seen, there have been significant historical and theological reasons why pastoral counselors (and their predecessors in earlier eras) have been reluctant to turn to drama as a primary resource. Indeed the survey of literature in Chapter 1 has revealed that there have been no attempts to bring works of drama in a significant way into the pastoral counseling setting. Still, there have been some attempts made which use techniques of drama as tools in the pastoral counseling process. The primary example of this is psychodrama.

In actual practice, psychodrama, as classically understood in the tradition of Moreno, is a narrowly defined discipline. It involves using many of the techniques and conventions of traditional theater: a stage, specially trained actors to play designated roles in the client's life, props, and so on. The therapist-director would typically assist the client in setting up the drama, and scenes may be repeated over and over until some catharsis happens for the client. Alternatively, the client may try out imaginary roads in life by creating such scenes on the stage, and thus use the process to work through a difficult life crisis.

Many informal ways of working in the counseling setting have grown out of psychodrama. (For example, role playing,

or versions of Gestalt therapy techniques.) I now turn to a brief survey the development of psychodrama, since it is a major point of contact between drama and counseling.

### The Development of Psychodrama

The key figure in the development of the therapeutic modality known as psychodrama is Jacob L. Moreno.<sup>15</sup> As a young man in medical school in Vienna, he began working informally with children, as well as with groups of prostitutes, and this was the genesis of his psychodramatic method and his views on group psychotherapy respectively.<sup>16</sup>

Out of these early experiences came a first book entitled Das Stegreiftheatre (the theater of impromptu or the theater of spontaneity) which was published anonymously in 1923.<sup>17</sup> In this work Moreno shared his deep concerns

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<sup>15</sup> The scope of Moreno's work and thought was large. Only a small portion, namely that which is relevant to our understanding of psychodrama, will be discussed here. For a concise summary of the range of Moreno's work, see Carl Whitaker, foreword to The Essential Moreno: Writings on Psychodrama, Group Method, and Spontaneity (New York: Springer Books, 1987), vii-ix.

<sup>16</sup> Moreno's work with groups of prostitutes began in Vienna in 1913-14. His pattern of working professionally with marginalized groups continued throughout his life. In America, some of his early work with groups included the treatment of inmates at Sing Sing prison. See Jacob L. Moreno, Preludes to My Autobiography: Introduction to Who Shall Survive? (New York: Beacon House, 1955), 20-22.

<sup>17</sup> In his early professional years in Vienna, Moreno was a younger contemporary of Freud. However, by his own report, he and Freud had no contact. In his autobiography, Moreno writes that in the winter of 1923, when the opening of his Stegreiftheatre made a stir in Vienna, the psychiatrist Theodore Reik promised him that he would show Freud his book on this topic. He reports that he never

about traditional forms of drama, which he condemned as the worship of death, because it did not engage people at the level of their spontaneity. In the introduction to the English version of 1947, he described the new potential he saw for drama as akin to a religious experience.<sup>18</sup>

In 1925 Moreno emigrated to the United States from Austria, in part because he felt that the reaction in Europe to both his therapeutic work and his writings was insufficient.

Much of the motivation standing behind Moreno's work is to be found in his religious convictions. Of Jewish descent, Moreno worked out his own understandings of God. The following brief passage written near the end of his life reflects this.

We have replaced the dead God by millions who can embody God in their own person. . . . The image of God can take form and embodiment through every [person] - the epileptic, the schizophrenic, the prostitute, the poor and rejected. They can all at any time step upon the stage, when the moment of inspiration comes, and give their version of the meaning the universe has for them. God is always within and among us, as [God] is for children. Instead of coming down from the skies, [God] comes in by way of the stage door.<sup>19</sup>

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heard anything more of it. See Moreno, Preludes, 19.

<sup>18</sup> Jacob L. Moreno, The Theatre of Spontaneity (New York: Beacon House, 1947), 3-4.

<sup>19</sup> Jacob L. Moreno, The Essential Moreno: Writings on Psychodrama, Group Method, and Spontaneity by J. L. Moreno, M.D., ed. Jonathan Fox (New York: Springer Publishing, 1987), 12.

Written at the time that the "Death of God" theology of Thomas Altizer and others was coming onto the American scene, this quotation suggests that Moreno's religious sensitivity was tied directly to his convictions about psychodrama. It also marks Moreno as an important predecessor to a central theological conviction that stands behind the thesis and method of this dissertation--that drama has the potential for re-presenting the Holy to the human condition.

#### Theory and Practice of Psychodrama

As a psychological theorist, Moreno is difficult to classify. His theories, such as they can be determined from his writings, show commonalities with both the neo-Freudian interpersonal group of Alfred Adler, Karen Horney, and Harry Stack Sullivan and field theorists such as Kurt Lewin.<sup>20</sup> However, because Moreno was convinced about the importance of action over/against reflection, his writings are not systematic. Still, in the view of family therapist Carl Whitaker, Moreno is the central figure in the paradigmatic shift from a focus on individual dynamics in therapy to the consideration of the interpersonal perspective.<sup>21</sup>

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<sup>20</sup> Ira A. Greenberg, "Psychodrama and Audience-Attitude Change" (Ph.D. diss., The Claremont Graduate School, 1967), 60.

<sup>21</sup> Whitaker, vii.

One concept that is central to all of Moreno's theory is the notion of spontaneity and its importance for his view of the self.

My thesis is, the locus of the self is spontaneity. Spontaneity itself is (1) deviation from the "laws" of Nature and (2) the matrix of creativity. When spontaneity is at a zero the self is at a zero. As spontaneity declines the self shrinks. When spontaneity grows the self expands.<sup>22</sup>

If we keep this connection between spontaneity as an organizing principle for understanding the self, it is easier to understand how the development of psychodrama grows out of it, and how for Moreno, psychodrama is both a theory of the self rooted in spontaneity and a therapeutic practice.

In the area of therapeutic technique, Moreno's psychodrama was a vastly different turn from the trend of his day. For Moreno, psychodrama was "a grand extension of the clinical interview."<sup>23</sup> In contrast to psychoanalysis, which he saw as "acting in," his method of psychodrama was one of "acting out."<sup>24</sup> In his chosen methods Moreno saw the

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<sup>22</sup> Moreno, Theatre of Spontaneity, 8.

<sup>23</sup> Ira A. Greenberg, "Moreno: Psychodrama and the Group Process," in Psychodrama: Theory and Therapy, ed. Ira A. Greenberg (New York: Behavioral Publications, 1974), 13.

<sup>24</sup> The phrase "acting out" has negative connotations in the various schools of psychotherapy, where it is used to refer to self-destructive activity. Moreno spoke only of its constructive dimensions. The field of drama therapy continues to claim the phrase in its constructive dimensions. See Theodore Isaac Rubin's comments in his foreword to Drama in Therapy, Vol. 2: Adults, eds. Gertrude

value of an active approach on the part of the client, as opposed to what he viewed as the passive style he saw in psychoanalysis. "Acting out" on the psychodramatic stage was the fundamental tool for achieving this active approach. According to Ira A. Greenberg, a student of Moreno's work, the fundamental principles of psychodrama include five parts:

1. Spontaneity - What happens in the "here and now". The development of this concept was a lifelong project for Moreno. In a psychodramatic situation, it means for the protagonist to break out of rigid personality molds and fully engage the present.
2. Situation - The psychodramatic stage, where natural barriers of time, space, states of existence are obliterated.
3. Tele - The mutual exchange of empathy and appreciation.
4. Catharsis - Emotional purging.
5. Insight - Restructuring of the protagonist's perceptual field.<sup>25</sup>

The key to understanding these concepts is the dynamic relationship between them when the psychodramatic method is practiced. As Greenberg puts it, "Catharsis and insight are

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Schattner and Richard Courtney (New York: Drama Book Specialists, 1981), ix-xi.

<sup>25</sup> Greenberg, "Moreno," 15-19.

the end products of the interrelationship of spontaneity and tele that take place in the situation."<sup>26</sup>

Survey of the Relevant Literature on Psychodrama  
in Pastoral Counseling

A survey of the literature of pastoral counseling for writings which show a direct influence of psychodrama reveals three articles. However, I believe its influence has been stronger than the scarcity of literature would suggest. Many pastoral counselors use informal versions of psychodrama, such as role play with clients.<sup>27</sup> I now turn to a brief review of these articles.

Janet Haas discusses the use of psychodrama as a recovery tool for patients in an alcoholic rehabilitation program treatment center.<sup>28</sup> Her article presents psychodrama as an effective adjunct to the standard treatment modality of group psychotherapy. Haas gives case descriptions of psychodramatic processes, revealing the benefits of psychodrama for patients in this setting. She stresses that psychodrama allows patients to "rehearse" new

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<sup>26</sup> Greenberg, "Moreno," 18.

<sup>27</sup> Also, psychodrama is often used as a therapeutic modality in substance abuse treatment centers. However, a full survey of this literature, which is technically outside the literature of the field of pastoral counseling, falls beyond the scope of this dissertation.

<sup>28</sup> Janet Haas, "Psychodrama: Rehearsal for Reality," Journal of Pastoral Care 12 (1958): 230-35. The article is reprinted, with permission, from Inventory 7 (May-June 1957).

attitudes and behaviors in a safe setting before dealing with all the complexities of life upon release from the treatment. While the article does not deal with the pastoral dimension, its inclusion in the Journal of Pastoral Care sends a positive signal to pastoral counselors about the potential for the use of psychodrama in the pastoral counseling setting.

Joseph P. Power suggests the use of psychodramatic method for accessing religious experience.<sup>29</sup> Psychodrama, as Power defines it, "is the process by which a person communicates his or her inner world through dramatic methods."<sup>30</sup> Much of the strength of this article is in its excellent brief summary of some of Moreno's central ideas. Picking up on Moreno's critique of traditional theater as a "worship of death" because it ignored the human drama that was always spontaneously happening, Power extends this approach to the religious experience.

As in the case of traditional theater, the religious experience has generally focused upon the completed script to guide the individual and group to some designated goal or response. . . . What I am proposing, as a creative alternative, is to "free up" some of these finished scripts and prescribed roles to give people an opportunity to

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<sup>29</sup> Joseph P. Power, "Utilizing the Religious Experience for Personal Growth and Awareness through the Psychodramatic Method," Journal of Pastoral Care 33 (1979): 197-204.

<sup>30</sup> Power, 197.



explore their personal investment, their feelings, in these religious vehicles.<sup>31</sup>

Power suggests the use of methods developed by Moreno to help people explore their issues in relation to a biblical story. He suggests beginning with an enactment of the story (he uses the story of Jesus curing a blind person as an example) and then moving to psychodrama around personal issues while remaining in the context of the story. He also discusses how psychodramatic techniques can help people grow in their feelings about God or the Devil and connects these feelings to human relationships in their lives. In closing, he states "with some inclusion of Moreno's contributions and methods, the religious dimension might serve as another avenue for further personal growth and awareness."<sup>32</sup>

Brazilian author Esly Regina Souza de Carvalho provides a description of a workshop with eight Christians in which psychodrama was used to explore individual relationships with God.<sup>33</sup> Her intent in the article is to "illustrate how psychodrama can be useful in a Christian setting and how, through the use of role playing and psychodrama,

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<sup>31</sup> Power, 198-99.

<sup>32</sup> Power, 204.

<sup>33</sup> Esly Regina Souza de Carvalho, "Christian Reconciliation: A Psychodramatic Contribution," Journal for Psychology and Christianity 5 (Spring 1986): 5-10.

specifically Christian themes can be addressed."<sup>34</sup> One such theme is that of Christian reconciliation.

What these articles share in common is their acceptance of the basic tools of classic psychodrama, without questioning the way in which drama and therapy or pastoral counseling are relating. Still, they demonstrate the usefulness of psychodrama as it extends into the pastoral counseling arena in its own right, and in a variety of settings.

Psychodrama, in both its theoretical and practical aspects, has many merits. Through the use of psychodrama, Moreno was successful in reaching people with whom other methods had failed. His work with persons suffering from psychoses is well-known. There are many ways a pastoral counselor can successfully integrate psychodrama into practice. However, in order to continue building a case for a new way of relating drama and pastoral counseling, I now turn to my critique of psychodrama.

#### A Critique of Psychodrama

We can critique psychodrama from two directions. First, from a counseling perspective, as a therapeutic endeavor, it has some serious flaws. Second, as an approach to using drama in a therapeutic process, it is rather narrow, missing the broader nature of drama and the healing

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<sup>34</sup> Carvalho, 10.

elements that might be possible in other ways of construing it.

First, in considering psychodrama as an approach to therapy, a major concern stands out, and that is the issue of feeling safe. In his own work, Moreno noted that there were three kinds of patients: (1) those who do not go near the theater, (2) those who would venture into the theater but do not go on stage, and (3) those who would take up roles on the stage. What about those who would not come near? Perhaps the concern was one of personal anxiety, and the need to feel safe in a therapeutic process.

The level of demanding risk called for in a psychodramatic process is intimidating enough to some clients that such an approach is rendered useless. For those who can muster courage and push through the initial anxiety, this approach can have great rewards. However, in contrast to Moreno's views, more sensitive understandings of the nature of anxiety and its impact on therapeutic practice have been articulated.<sup>35</sup> Due to Moreno's key concept of

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<sup>35</sup> Harry Stack Sullivan was one such theorist. Sullivan understood anxiety to be ever present in both the client and therapist. He defined anxiety as tension, internal discomfort, sometimes severe internal discomfort which is present in any interview process. To counter anxiety, Sullivan developed his notion of "respect," which he says needs to be the approach of the psychiatrist in any interview. When this sort of respect is operational in the process between therapist and client, says Sullivan, it begins to alleviate the tendency of a client to try to "make a favorable impression." It can then lead to a deepening of trust and a getting down to what is really bothering the client. Much of Sullivan's life's work was focused on male

spontaneity, psychodrama often requires clients to push beyond what feels safe for them. The danger is ignoring the need of some clients to engage in a healing process which maintains a higher degree of safety at the emotional level.

My second critique concerns Moreno's views of drama. The only style of drama for which he had respect was his own theater of spontaneity; that is, drama which arose out of the psychological dynamics of those persons on the psychodramatic stage. He had, as we have pointed out, deep concerns about traditional theater, which he condemned as the "worship of death." A play performed in the traditional manner in a theater was only a "cultural conserve" which could not bring spontaneous life to people, and for this Moreno had little tolerance. While there were reasons in his cultural context for developing his concept of a "theatre of spontaneity," in so doing, Moreno missed some important aspects of the nature and purpose of theater. By focusing on spontaneity as the primary function of the dramatic enterprise, he failed to understand that created

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schizophrenics--men whose self-esteem was already badly damaged when he began work with them. He reports that with such patients (and indeed in all of his therapeutic work) he placed his chair at a ninety degree angle to the client--avoiding direct eye contact, yet with peripheral vision able to note any shifts in body or facial language. The care he took for his patients' emotional comfort, and hence his respect, is evident in the body of his theory and in this specific procedure. See Harry Stack Sullivan, The Psychiatric Interview (New York: W. W. Norton, 1954), esp. 6, 30-31, 99-112.

works of drama could have therapeutic value. He did not see the potential therapeutic value of bringing a counselee in close contact with an artistic creation of a drama chosen especially for and with them. One plausible explanation for this is that Moreno was always more of a scientist than an artist.

Like other radical reformers of the enterprise of commercial theater, Moreno wanted something more from drama. His approach was to focus on spontaneity, and move from there to the development of psychodrama. The elements of the theater, such as acting and role playing, became tools for promoting personal growth, rather than aspects of an artistic creation. The method presented in this dissertation moves down another path. Here the therapeutic value of works of drama, understood as works of art, will be appreciated. The tools drawn from the world of drama will be the drama itself.

#### The Emerging Field of Drama Therapy

A new field called drama therapy is coming into its own. Energy and enthusiasm for the therapeutic dimensions of spontaneous drama led leading practitioners in the fields of education, drama, and therapy to join together in 1979 to form the National Association for Drama Therapy.<sup>36</sup>

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<sup>36</sup> Gertrud Schattner was the first president of this organization. For a fascinating personal account of how the field of drama therapy evolved, and her journey into the field as a professional, see her introduction to Drama in Therapy, Vol. 2: Adults, eds. Gertrude Schattner and Richard

Though advocates of this approach to drama and therapy come from a wide variety of professional disciplines, they are united by the conviction that spontaneous drama, as a therapeutic tool, yields powerful and helpful effects for those who participate. There is no one methodology in the field, but rather a sense of passion about the possibilities and a willingness to try new approaches.

There is no "one way" in drama therapy. Nor is there any place in the field for drama therapists who regard a particular method as their "own." All that matters, as Gertrud Schattner would say, is "the development of persons." We all use each other's techniques when they can be of help to others. It follows that drama therapy is a cohesive field: there is constant sharing and cross fertilization of ideas and techniques. . . . Drama therapy is dynamic and evolving, without precise limits,<sup>37</sup> and is constantly moving toward its potential.

The lack of literature in the pastoral counseling movement that focuses on drama therapy suggests that little significant dialogue between pastoral counseling and drama therapy has taken place as yet. Such a dialogue could prove fruitful for both fields.

The relationship of the field of drama therapy to that of psychodrama needs to be clarified. According to the National Association for Drama Therapy, the distinction can be made as follows:

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Courtney, xix-xxiv.

<sup>37</sup> Richard Courtney, "The Universal Theatre: Background to Drama Therapy," in Drama In Therapy, Vol. 2: Adults, eds. Gertrude Schattner and Richard Courtney, 9.

The term psychodrama is properly restricted to the integrated theory and technique of Jacob Moreno and his followers. It is a specific approach to psychotherapy which requires specialized training. The term drama therapy does not refer to a specific theory or technique generated by one person, rather it is a name for a profession consisting of therapists trained in the artistic medium of theater and creative drama, and their application in psychotherapy. Drama therapists specifically attempt to integrate the creative process with the therapeutic process. Thus, unlike psychodramatists, drama therapists are expected to have training in theater. Of course there is some overlap between the two professions. A drama therapist may also be a psychodramatist if [she or he] has been trained in psychodrama. A psychodramatist may also be a drama therapist if [she or he] has been trained in theater.<sup>38</sup>

In actual practice, drama therapy ranges over a much wider field of expression than does strict psychodrama. It could take the form of simple role playing with persons of any age, or more specialized forms such as using creative spontaneous drama as a therapeutic outlet for persons with mental and physical handicaps. What distinguishes drama therapy from the method I am suggesting? The following succinct definition of drama therapy helps us with this question.

Drama therapy can be defined as the intentional use of creative drama toward the psychotherapeutic goals of symptom relief, emotional, and physical integration, and personal growth.<sup>39</sup>

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<sup>38</sup> David Read Johnson, "The Field of Drama Therapy," Journal of Mental Imagery 7 (1984): 106-07.

<sup>39</sup> Johnson, 105.

The use of the term "creative drama" in the above definition refers to the use of spontaneous dramatic techniques with clients within the framework of a set of therapeutic goals. This is distinct from my method, which insists on the value of exposing counselors and clients to complete works of drama for the sake of gaining access to the emotional and spiritual insights contained in such works.

#### Concluding Remarks

My thesis is that the works of drama have something to offer as artistic creations in their own right to the process of pastoral counseling, as well as to the pastoral counselor and the client. Through my thesis I am challenging the historical reluctance of pastoral counseling to utilize the resources of drama, and I am insisting on using those resources in a way that psychodrama or drama therapy can not offer. For by definition, psychodrama involves the "acting out" of a client's personal journey material under the guidance of a trained psychodramatist, while drama therapy emphasizes the use of spontaneous drama by a specialist trained in both acting and the therapeutic enterprise.

In order to argue my thesis that works of drama have a productive role to play in the pastoral counseling setting, it is essential to know more about the theory of drama as an art form. Thus, in the next chapter I explore several



theoretical perspectives regarding how drama sees its task from the inside. I then argue that one of those perspectives--that of Susanne Langer--is particularly useful for building a unique and productive bridge between pastoral counseling and drama along the lines suggested in my thesis.

## CHAPTER 3

Contributions from Contemporary Theory of Drama to a  
New Approach to Drama and Pastoral Counseling

The time has come for the pastoral counseling movement to function from an expanded, intercultural perspective.<sup>1</sup>

David Augsburger, in a recent major work in the field of pastoral counseling, discusses the need for pastoral counseling to break out of old boundaries and engage new perspectives. While his focus is on the need for pastoral counselors to become aware of cultural perspectives and cultural differences, his project, in spirit, is similar to what I am attempting in this dissertation. If Augsburger wants "the pastoral counseling movement to function from an expanded, intercultural perspective," I want it to function from an "expanded interdisciplinary perspective." In particular, I am asking the world of pastoral counseling to engage the world of drama in a fuller way than has been attempted in the past, so as to further deepen the therapeutic possibilities for wounded people.

As my review of the literature has shown, psychodrama has been the major way that pastoral counseling has interacted with drama in recent years. By its very design, psychodrama reduces the experience of drama to a set of useful techniques for therapy. This is not enough, for it

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<sup>1</sup> David W. Augsburger, Pastoral Counseling Across Cultures (Philadelphia: Westminster Press, 1986), 13.

leaves a whole realm of the potential of drama for pastoral counseling undeveloped, namely, how to bring works of drama into the pastoral counseling setting in a productive way. Let us now look more closely at the world of drama, especially its theoretical side, and identify elements from this world which have value for the world of pastoral counseling.

In recent decades various theories of drama have attempted to unravel the mystery of theater, and several frameworks for understanding the nature of drama have arisen. In this chapter I will briefly assess four of these frameworks, with an eye to how they differ from the approach I am taking. I then move on to a presentation of the theory of Susanne Langer, whose ideas provide the dominant theoretical model for an approach to drama in this dissertation.

#### Four Contemporary Approaches to the Theory of Drama:

##### Assessment and Critique

I will begin with a brief assessment of two European playwrights and drama theoreticians, Antonin Artaud of France and Bertolt Brecht of Germany. Both were highly critical of the commercial theater of their day, and both were intent upon a new set of goals for drama in its context

in society.<sup>2</sup> Next, the school of drama which focuses on performance studies will be assessed. Finally, I will critique the school of drama theory which understands ritual to be the heart of drama.

### Drama, the Human Personality, and Artaud's

#### Theater of Cruelty

Antonin Artaud (1896-1948) entered the world of drama and film as an actor on the French stage in 1921. Like other intellectuals of his period, Artaud was deeply concerned about the decaying impact of modern society on the human soul. In essence, Artaud hoped that compelling forms of drama might effect a sort of ritual cleansing of the masses. Artaud's vision along these lines was greatly influenced when he attended the performance of a Balinese dance troupe in 1931.<sup>3</sup>

One of Artaud's basic ideas was to remove the barrier between audience and actors so as to achieve a catharsis for the audience. In a provocative essay entitled "Theatre and the Plague" he lays the groundwork for his theory of a

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<sup>2</sup> "Brecht and Artaud, dissimilar though they are in their ideals, content, and style, share a contempt for the commercial theatre and both of them characterize it as intended for the stomach, rather than the intelligence or feelings: it is 'culinary' (Brecht); it is 'digestive' (Artaud)." See Albert Bermel, Artaud's Theatre of Cruelty (New York: Taplinger Publishing, 1977), 50.

<sup>3</sup> For Artaud's comments on his personal experience of this theater and the impact it made upon him, see Antonin Artaud, The Theatre and Its Double: Essays by Antonin Artaud, trans. Victor Corti (London: John Calder, 1970), 42.

"theatre of cruelty." He argues that in order for drama to have an impact in the modern environment, it must perform a function like that of the plague.

From a human point of view we can see that theatre action is as beneficial as the plague, impelling us to see ourselves as we are, making the masks fall and divulging our world's lies, aimlessness, meanness, and even two-facedness. It shakes off stifling material dullness which even overcomes the senses' clearest testimony, and collectively reveals their dark powers and hidden strength to [people], urging them to take a nobler, more heroic stand in the face of destiny than they would have assumed without it.<sup>4</sup>

As the above passage indicates, Artaud's vision for the world of drama understood the theater's role as an agent of purification, so that people could live in renewed ways in spite of the effect of the modern ethos. He speaks of the work of theater in ways that resonate with the most demanding work of pastoral counseling. When the client is honest enough to let "masks fall" and lies be "divulged," pastoral counseling reaches a level of honesty that is often painful. Through this sort of honesty, people can take a "nobler, more heroic" stand toward themselves and life than they might have otherwise.

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<sup>4</sup> Artaud, 22.

There are important differences between Artaud's approach to drama and the approach of my method.<sup>5</sup> Artaud was fond of the phrase "no more masterpieces" to describe his notion that drama had to move beyond the production of "great works."<sup>6</sup> This is in direct contrast to my view. For I contend that in using works of drama in the process of pastoral counseling, it is still possible to pay attention to other levels of drama toward which Artaud's "theatre of cruelty" points.<sup>7</sup>

#### Drama, Social Change, and Brecht's Epic Theater

Bertolt Brecht (1898-1956) began his artistic and theoretical writing in the Germany of the 1920s. Brecht's social context was the chaotic period of the German Weimar Republic, when both artistic and political ideas were in a time of great change and experimentation. Training his dramatic eye with regard to the potential for the theater to function as critical social theory, Brecht's desire was to "wake up" the audience, in order to help them look

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<sup>5</sup> However, in a very general way, Artaud's vision for drama supports my thesis because he claims that drama has tremendous power for changing the human personality, yet he is not pulled into experimentation with psychodramatic techniques.

<sup>6</sup> "No More Masterpieces" is the title of an essay by Artaud. See Artaud, 55-67.

<sup>7</sup> One of these other levels can be understood as the impact of drama upon the unconscious dimensions of the self. I will comment further on this in the description of the method in the fifth chapter.

critically at the world around them with an eye toward changing it.<sup>8</sup>

The key concept in Bertolt Brecht's theory of Epic Theatre is Verfremdung, which is often translated as "alienation" or "estrangement." These terms, however, are inadequate for capturing the full meaning, which has more to do with inviting or engaging critical reflection on the drama while it is taking place. Brecht was interested in breaking the illusion created by the realist stage, and he developed many specific theatrical techniques for doing this.<sup>9</sup> His interest in social change revealed his underlying Marxist convictions for approaching the whole of the artistic enterprise.

Brechtian theory of drama stands in stark contrast to my vision for a new relationship between drama and pastoral counseling. First, my thesis and method is not about social change, and Brecht's vision for the theater emphasizes this

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<sup>8</sup> "The essential point of the epic theatre is perhaps that it appeals less to the feelings than to the spectator's reason. Instead of having an experience the spectator must come to grips with things." See Bertolt Brecht, Brecht on Theatre: The Development of an Aesthetic, ed. and trans. by John Willett (New York: Hill and Wang, 1964), 23.

<sup>9</sup> For example, consistent interruption by a narrator sought to keep the empathy of the audience in check, as well as to set the characters at a greater aesthetic distance. All such techniques in Brecht's theory of Epic Theater were intended to assist the audience in overcoming empathy, so as to maintain their freedom and capacity to respond rationally and critically to the drama. See Roswitha Mueller, Bertolt Brecht and the Theory of Media (Lincoln: Univ. of Nebraska Press, 1989), 128.

dimension heavily. Second, I value the experience of drama, and the illusion of drama, because these dimensions create important space for human contemplation. Brechtian theory minimizes these aspects of theater in pursuit of other goals.

#### Drama, Reception, and Performance Studies

Another current approach to the theory of drama can be classified under the rubric of performance studies. For most scholars in this area, the focus here is on the theatrical event as classically understood; that is, the live performance of actors before an audience. As such, performance theory deals with a range of complexities in the theater event, as well as how theater relates to other types of media as well as to other types of performance events. Thus, performance studies places emphasis on appreciating and analyzing the performance of drama, in all its various aspects. Alternatively, it moves away from placing strong emphasis (as has been the tradition in the history of drama theory from Aristotle forward) on the dramatic text.<sup>10</sup>

In assessing the relevance of performance studies to my project, two issues arise. First, there is the problem of performance studies' rigid definition of drama as live performance of actors before an audience. As previously

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<sup>10</sup> Bernard Beckerman, Theatrical Presentation: Performer, Audience and Act, eds. Gloria Brim Beckerman and William Coco (New York: Routledge, 1990), xi.



stated, my method demands a broader view of drama (one which includes film, for example). Second, that area of performance studies which deals with the reception of drama is mostly limited to the interaction of the spectator with the live performance, and the complex dynamics between actor and audience, rather than how a spectator "takes the drama in," and relates it to the immediacy of her or his own personal context and inner world. The latter would be of interest to pastoral counseling, but the approach of performance studies leaves this realm largely unexplored.<sup>11</sup>

Drama, Audience Participation, and an Approach  
through Ritual

Experiences of drama can have, at times, the quality of worship. On occasion, the truths presented on a stage or in a film have such a revelatory quality that the naturally felt boundary between the gathered audience for a drama and the gathered congregation at a house of worship begins to blur. Thus it is not surprising that movements have arisen in the world of drama which want to emphasize this quality alone.

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<sup>11</sup> One exception here is the work of Jean Alter. Alter claims that the spectator's "taking in" of drama through the "structuring drive" (a concept of Piagetian psychology) satisfies a basic human need. Alter's statement that "restructuring in theatre involves no risk in real life" parallels, to a degree, Susanne Langer's notion--discussed in the next section--of the "virtual" quality of art. See Jean Alter, A Sociosemiotic Theory of Theatre (Philadelphia: Univ. of Pennsylvania Press, 1990), 223.

Since Artaud, and alongside the development of performance studies, there has been a movement by some in the world of drama to strongly emphasize the ritual dimensions and possibilities of the art of drama. This movement seeks to blend together liturgy and dramatic art by encouraging participation by the audience in the ritual aspects of the drama.<sup>12</sup> This ritual approach to drama has taken place outside the church, in an attempt to create a new kind of "church" as "holy theater."<sup>13</sup>

The move toward heightening the ritual dimensions of drama is understandable given the dehumanization possible in modern culture. However, in direct contrast to a ritual approach to theater, the method I develop in this dissertation emphasizes the value of experiencing drama in a way which lets us reflect upon the human struggle from a distance. This Langerian approach to drama invites us to take the drama in, contemplate it, and then return to our living all the better for having engaged it. Thus it

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<sup>12</sup> One way to distinguish between drama and ritual is to realize that if the audience is removed, a drama is really no longer a drama, but more like a ritual space. Thus dramatic productions that emphasize an involvement of the audience, even pulling the audience into the performance aspects of a drama, are approaching a level of ritual expression through the medium of drama.

<sup>13</sup> It was Artaud who first coined the phrase "holy theatre." See Christopher Innes, Holy Theatre: Ritual and the Avant Garde (Cambridge: Cambridge Univ. Press, 1981), 3. Innes' book is helpful in describing the variety of ways in which ritual and drama have been connected in contemporary movements within the world of drama.

preserves human freedom in responding to a given drama without demanding or coercing that response. Therefore, it is well suited to the purposes of pastoral counseling, which must remain ever sensitive and committed to enhancing the client's sense of personal freedom.

Langer's Philosophy of Art and Theory of Drama:  
Its Relevance for Pastoral Counseling

Susanne K. Langer (1895-1985) was an American philosopher whose work in aesthetics has made a significant impact upon both practicing artists and theoreticians of art. She provides a general theory of art and a specific approach to drama which helps us engage and interpret drama responsibly. Langer's theory has its focus in her ideas about the life of human feeling (which is central to all her views) and it is this aspect of her approach which I find to be of particular interest and use for pastoral counseling.

In her later years, Langer lived in solitude in her home in the Connecticut countryside. In a glass case at one end of her L-shaped living room, she kept her cello, which she practiced faithfully. At the other end, she kept her writing materials. It was as though the practice of her art and her reflection on the aesthetic enterprise interwove on some imaginary boundary in the middle of the room. Hence her life-long work in aesthetics was given greater power because she was truly an artist as well as a philosopher of

art.<sup>14</sup> Thus, Langer's central question was not "What is beauty?" but rather, "What does an artist make?"

In this discussion, I will begin with a general description of Langer's philosophical understanding of art, and then move on to her specific theory of drama.

#### Langer's Philosophy of Art

Langer is very concerned about developing an adequate understanding of art in relationship to the life of feeling. Thus her views about symbolization and the life of human feeling are carefully integrated into her understanding of the nature of art.

In Philosophy in a New Key, Langer lays the philosophical groundwork for a theory of art that rests on the importance of non-discursive symbolism.<sup>15</sup> It is her conviction that human rationality is not limited to the narrow patterns of discursive language, but that there is a coherent way of understanding "mental life" as greater than discursive reason.<sup>16</sup>

The limits of language are not the last limits of experience, and things inaccessible to language may have their own forms of conception, that is to say, their own symbolic devices. Such non-

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<sup>14</sup> James Lord, "A Lady Seeking Answers," New York Times Book Review, 26 May 1968, 4.

<sup>15</sup> Susanne K. Langer, Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art, 3rd ed. (Cambridge: Harvard Univ. Press, 1957).

<sup>16</sup> "Mental life" is a technical term for Langer, and its meaning includes everything that can be felt by the human being.

discursive forms, charged with logical possibilities of meaning, underlie the significance of music; and their recognition broadens our epistemology to the point of including not only the semantics of science, but a serious philosophy of art.<sup>17</sup>

This "philosophy in a new key" emphasizes the importance of non-discursive symbols, especially artistic symbols, as the most natural way to access this other kind of "mental life." These convictions led Langer to a fully developed theory of art which she articulated in Feeling and Form: A Theory of Art.<sup>18</sup>

These ideas are important to pastoral counseling because this discipline has maintained a reductionistic approach to feelings. Langer's ideas are more adequate to the complex reality of the life of feeling.

In her general understanding of art, Langer points out that almost any human activity can be the genesis of art. For Langer, what makes art "art" is transformation of the artist's knowledge as "felt activity" to the "perceptible quality" of the work of art. The artist is constructing a symbol through the work of the imagination.

If a piece of art is to express the pulse of life that underlies and pervades every passage of

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<sup>17</sup> Langer, Philosophy in a New Key, 265.

<sup>18</sup> Susanne K. Langer, Feeling and Form: A Theory of Art Developed From Philosophy in a New Key (New York: Charles Scribner's Sons, 1953).

feeling, some semblance of that vital pulse has to be created by artistic means.<sup>19</sup>

Another word that Langer uses for a work of art is metaphor, but metaphor to be understood without translation or as "comparison of ideas." So a work of art is a non-discursive symbol--but different, say, than a map--so that Langer prefers to use the term "metaphorical symbol" for a work of art.<sup>20</sup>

Thus, for Langer, "works of art are projections of felt life" or, alternatively, they are "images of feeling." Langer often uses the term "virtual" to describe this quality of art. According to Langer, this quality of art was first articulated by the eighteenth century philosopher Friedrich Schiller, who referred to it as "Schein" or semblance. Langer says this quality is important for art because

it liberates perception - and with it the power of conception - from all practical purposes, and lets the mind dwell on the sheer appearance of things.<sup>21</sup>

Thus a work of art presents to us patterns of human feeling for our contemplation. It does not present raw or actual feelings, but rather a "Schein" or semblance of "felt life" with which we can identify, relate to, and

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<sup>19</sup> See Susanne K. Langer, Mind: An Essay on Human Feeling, vol. 1 (Baltimore: Johns Hopkins Press, 1967), 99.

<sup>20</sup> Langer, Mind, 1:104.

<sup>21</sup> Langer, Feeling and Form, 49.

contemplate. Our contemplations of any given work may result in a discussion of the work using discursive language. However, it is important to remember that Langer is suggesting the reality of a non-discursive language of feeling and form which is valid and coherent in its own right and is other than propositional thought.

For pastoral counseling and the method presented in this dissertation, Langer's views on the basic nature of art and the process of creation of art need to be considered in conjunction with her views on human responsiveness to art, and the relationship of art to the growth of the self.

The exhilaration of a direct aesthetic experience indicates the depth of human mentality to which that experience goes. A work of art, or anything that affects us as art does, may truly be said to "do something to us," though not in the usual sense which aestheticians rightly deny--giving us emotions and moods. What it does to us is to formulate our conceptions of feeling and our conceptions of visual, factual, and audible reality together. It gives us forms of imagination and forms of feeling, inseparably, that is to say, it clarifies and organizes the intuition itself. That is why it has the force of revelation, and inspires a feeling of deep intellectual satisfaction, though it elicits no conscious intellectual work (reasoning).<sup>22</sup>

In Langer's view, art does not give us emotions, but rather helps us understand "forms of feeling." This is education of the life of feeling, as essential an ingredient of mature adulthood as is rigorous propositional thought.

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<sup>22</sup> Langer, Feeling and Form, 397 (emphasis mine).

Art gives us a way to "clarify and organize intuition itself." Thus it gives us understanding of areas or dimensions of life which our direct life experience has not yet given us, or may never give us.

In contrast to Langer's views on the relationship of art to the self, much contemporary critical theory of art relies on a different approach, arising out of the science of psychoanalysis. It advocates for a psychoanalytic interpretation of art. Langer was aware of this approach, and her efforts are to be distinguished from it.

Every poem, novel or play contains a wealth of dream material which stands proxy for unspoken thoughts. But psychoanalysis is not artistic judgment, and the many books and articles that have been written on the symbolic functions of painting, music, and literature actually contribute nothing to our understanding of significant form. The Freudian conception of art is a theory of 'significant motif.'<sup>23</sup>

For Langer, such a psychoanalytic interpretation of art is a reductionistic approach to the relation of art to the self.

I believe that Langer's own framework for understanding the nature of art and its relation to the self is much richer, and more adequate to both the complexity of art and the life of feeling. Langer believes that a work of art stands on its own as a meaningful creation, apart from the life of the artist. It is immediately accessible and communicates directly about aspects of the life of feeling.

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<sup>23</sup> Langer, Feeling and Form, 240.



In her view, art does not need to be analyzed in conjunction with the artist to make its impact on the human psyche.

Scott Cochrane--an interpreter of religion and the arts, and an advocate of Langer's theory of art--connects Langer's thought with the concerns of the growing self.

I . . . contend that the arts can be understood as capable of indirectly changing, not just the way we think or perceive, but the self that feels and thinks and perceives. It would, however, be misleading and simplistic to say that art changes us. It is more appropriate to say that the particular understanding of feeling that grows out of a given art form can serve deeply transforming ends.<sup>24</sup>

It is my contention that pastoral counseling can harness this power implicit in all the arts. Langer's theory helps us understand the nature and purpose of art, so as to enable art to "serve deeply transforming ends."

#### Langer's Theory of Drama

Langer's ideas about the specific nature of drama are an extension of her philosophy of art. Three key ideas are: (1) the illusion of drama, (2) the idea of drama as "virtual destiny," and (3) the comic and tragic rhythms in drama.

First, on the nature and importance of the illusion of drama, Langer writes:

As a young child I saw Maude Adams in Peter Pan. It was my first visit to the theater, and the illusion was absolute and overwhelming, like something supernatural. At the highest point of

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<sup>24</sup> J. Scott Cochrane, "Toward a Satisfactory Approach to Religion and the Arts: Based Upon Whitehead's Philosophy of Organism and Susanne K. Langer's Philosophy of Art" (Ph.D. diss., The Claremont Graduate School, 1986), 118-19.

the action (Tinkerbell had drunk Peter's poisoned medicine to save him from doing so, and was dying) Peter turned to the spectators and asked them to attest their belief in fairies. Instantly the illusion was gone; there were hundreds of children, sitting in rows, clapping and even calling, while Miss Adams, dressed up as Peter Pan, spoke to us like a teacher coaching us in a play in which she herself was taking a title role. I did not understand, of course, what had happened; but an acute misery obliterated the rest of the scene, and was not entirely dispelled until the curtain rose on a new set.<sup>25</sup>

While professing no religion, Langer describes her first experience of drama as "like something supernatural." That is, until the illusion is shattered mid-scene by a clapping audience. At this moment the magic of the drama is broken, because the transcendent power of drama depends on the creation of a "virtual reality."

This illusionary quality of drama is uniquely suited to take us to places in the life of feeling we have never been before, allowing us to imagine new possibilities for human feeling. Here the experience of drama offers both the pastoral counselor and the client something which can not be achieved any other way, especially in the discursive mode of "talk."

A second aspect of Langer's understanding of drama is its essence as "virtual destiny." She says that the essence of drama is the mode of destiny, where the sense of destiny is informed by the future which is always moving towards it. So what is destiny for Langer?

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<sup>25</sup> Langer, Feeling and Form, 318.

The future appears as already an entity, embryonic in the Present. That is Destiny.<sup>26</sup>

This mode of destiny is crucial for Langer's approach to drama. She points out how rare it is that we ever have a sense of our future coming to us in life because of our actions in the past and the present.<sup>27</sup>

Its [the drama's] basic abstraction is the act, which springs from the past, but is directed towards the future, and is always great with things to come.<sup>28</sup>

Langer claims that in daily life, this sense of the future only occurs in the most unusual of circumstances, for it is only in very distinctive moments that we can catch a glimpse of what the future holds for us. In drama, this mode is present in every moment, and it reminds us of the nature of this reality again and again. According to Langer, a "virtual future" is being created in each moment in the behaviors enacted on the stage, and in this way we are asked to contemplate the patterns of human feeling projected by the dramatist.

Langer's general notion of virtual destiny helps us see that by contemplating drama, persons can better understand how their past and present lets them grasp a future coming toward them. Thus there are definite therapeutic values

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<sup>26</sup> Langer, Feeling and Form, 311.

<sup>27</sup> Langer, Feeling and Form, 308.

<sup>28</sup> Langer, Feeling and Form, 306.

here that pastoral counseling can take hold of. As client and counselor alike take in a virtual destiny through the medium of drama, both are encouraged to make translations and contemplate deeply their own personal destiny--that is, how their personal past and present are both receiving and influencing their future.

A third important aspect of Langer's theory of drama is her understanding of the nature of virtual destiny in terms of what she calls the comic and tragic "rhythms" of life.

As comedy presents the vital rhythm of self-preservation,<sup>29</sup> tragedy exhibits that of self consummation.

Langer says these are distinct dramatic rhythms, and that virtual destiny in its comic rhythm can be understood as Fortune, while in its tragic rhythm it can be understood as Fate.<sup>30</sup>

For Langer, the tragic rhythm has to do with rising to great heights and then falling.

The big unfolding of feeling in the organic, personal pattern of a human life, rising, growing, accomplishing destiny and meeting doom - that is tragedy.<sup>31</sup>

One of the values of this dramatic rhythm for pastoral counseling is the possibility it opens for a new look at the issue of prevention. For example, a client may contemplate

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<sup>29</sup> Langer, Feeling and Form, 351.

<sup>30</sup> Langer, Feeling and Form, 352.

<sup>31</sup> Langer, Feeling and Form, 366.

a drama which shapes the patterns of feelings of the tragic rhythm involved in pursuing a highly destructive path in life, and in so contemplating decide that such a path is not wise to pursue.<sup>32</sup>

The comic rhythm for Langer is different than a conventional understanding of comic as "funny." Here she means the resiliency of the life force; the capacity to meet life's challenges again and again and come out surviving and even thriving.

The illusion of life which the comic poet creates is the oncoming future fraught with dangers and opportunities, that is, with physical or social events occurring by chance and building up the coincidences with which individuals cope according to their lights.<sup>33</sup>

One way of understanding the pain of many persons who ask for help in the pastoral counseling context is to realize that they may be "stuck" without awareness in the tragic mode. For healing and growth to occur, they may need to feel more of the comic rhythm of life, which is the rhythm of survival, of good news, of the gospel. Contemplating a drama which articulates this comic rhythm may help to provide a greater sense of confidence in meeting

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<sup>32</sup> Langer claims that many cultures which emphasize tribe or group know no tragic rhythm, for this rhythm requires an emphasis on the individual. See Langer, Feeling and Form, 354. This claim needs some qualification, as Langer wrote some forty years ago, and cross cultural issues are perceived much differently now.

<sup>33</sup> Langer, Feeling and Form, 331.

the challenges of life.

Thus, these comic and tragic rhythms, as Langer describes them, provide pastoral counseling with a new way of assessing the ambiguity which is present in clients' lives. That is, they are another way of looking at the issues of pastoral diagnosis. Contemplating the range of tragic and comic rhythms expressed through the medium of the drama may yield new insights at the level of human feeling for both counselors and clients alike, and thus serve "deeply transforming ends."<sup>34</sup>

#### The Relevance of Langer's Theory for Relating

##### Drama and Pastoral Counseling: A Summary

Langer's views about the general nature of art and the specific nature of drama are very useful to pastoral counseling. Drama, like all art, has the power to expose persons to new ways of feeling which might hold great promise for them. Just as we can lead people at the cognitive level in a counseling situation to new ways of thinking about their situation (sometimes termed "reframing"), perhaps it is also possible to lead them affectively to new ways of feeling about a life context or problem.

In Langer's terms, drama creates a virtual world before us, one in which we can contemplate the feelings shaped and

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<sup>34</sup> Cochrane, 119.

articulated within. It engages our cognitive, our emotional, and our spiritual life, while clearly maintaining an "as if" quality. Drama can expand our intuition by giving it alternative forms of feeling to consider. Thus it has the potential to enlarge the empathic space within us as human beings. Hence, experiencing drama may be of great help to pastoral counselors who must learn how to become ever more receptive to real life situations of others. This receptivity to drama will also increase the sensitivity of pastoral counselors to the changing rhythms--comic, tragic, or some mixture thereof-- of their own and their clients' life journeys.

The Need for a Theological Relationship  
between Drama and Pastoral Counseling

In this chapter, I have critiqued some of the major approaches on the contemporary scene of drama theory, and presented Susanne Langer's work as the major theoretical model which has usefulness to the discipline of pastoral counseling. However, none of the frameworks I have considered in this chapter can provide the theological foundation for integrating drama and pastoral counseling that pastoral counseling demands. Pastoral counseling must be centered in its own theological vision of the world; it needs to be clear about working from its own theological center. The leading ideas about drama considered in this chapter seem to "beg the question" for pastoral counseling,

because taken together, they ask for fulfillment in a theological framework through which they can contribute to a more holistic way of understanding the role of drama in pastoral counseling.

Thus, the central question at hand is: Can a theological approach to drama be brought to bear--one which is valuable for pastoral counseling, yet takes care to preserve the core of the experience of drama in all its mystery? This question yields still more questions: What is the theological meaning of drama? Why does it have such power? What is needed to build an approach to drama which takes seriously the theological and spiritual dimension of both drama and life? All of this brings us to the work of the fourth chapter, where the goal is to build a theological framework for bringing works of drama into the pastoral counseling enterprise in the way my method suggests.



## CHAPTER 4

Toward a Theological Foundation for Using Works of Drama  
in Pastoral Counseling

This chapter establishes a theological framework for my argument that works of drama have a productive role to play in the pastoral counseling process. Since the work of theologian Paul Tillich is so important to this task, the chapter begins with a brief description of Tillich's dialogue with the field of pastoral care and counseling. This will set a context for surveying those aspects of Tillich's theology which have relevance to the foundation I build for bringing works of drama to the pastoral counseling setting.

It is important to note at the outset that Tillich had little to say that is specific about drama, and nothing to say about how drama might function in pastoral counseling. This is because Tillich's interests in the arts primarily took the form of fascination with the visual arts, including architecture. He does, however, on occasion, bring drama into his discussions. For example, in his volume The Courage to Be, Tillich makes a brief reference to Arthur Miller's drama Death of a Salesman, valuing it because it is so illustrative of existential "meaninglessness and despair" in the human condition.<sup>1</sup>

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<sup>1</sup> Tillich, Courage to Be, 145.

In spite of such occasional references, in Tillich's writings there is no carefully constructed understanding of drama as a unique artistic enterprise among others. However, he did make a solid contribution regarding the role of the arts in general for the life of faith. Thus in this chapter, Tillich's efforts are extended and made more specific with regard to the relationship between drama and pastoral counseling.

I will build upon the foundation of Tillich's ideas by bringing forward a few key ideas from John Cobb, Jack Coogan, and Scott Cochrane. These ideas focus on the potential for the use of drama in pastoral counseling, and they fit well with Tillich's overall approach to the theological endeavor. I close the chapter with a concise summary statement of the philosophical and theological foundation upon which my proposed method rests.

#### Tillich's Dialogue with the Field of Pastoral Counseling

As a theologian for both Europe and America, Paul Tillich (1886-1965) influenced a generation of thinkers and creators in a variety of disciplines. While the field of pastoral counseling was less developed in Tillich's era than it is today, Tillich was engaged in vital conversation with it throughout his career.

One of Tillich's basic concerns is that theology must serve, in the sense that it must provide some kind of answer

to the pressing questions of humanity. Out of this conviction came his strong interest in ministries of healing, both in the church--through the ministry of pastoral care and counseling--and beyond:

We must be very careful that people whom we want to help by pastoral care are not repelled, from the very beginning, by the words and symbols we use and which perhaps have lost any meaning for them. [She or he] who wants to help today in pastoral care must speak to the human situation in terms which are given to us in a kind of providential support by depth psychology, existentialism, and the style of contemporary literature and art. They have rediscovered many elements in the human situation which theology had forgotten. If you use these terms you will find that people listen to you,<sup>2</sup> You have hit them in the place where they are.<sup>2</sup>

As the quotation indicates, Tillich saw "the style of contemporary literature and art" as one way, among others, that pastoral care and counseling could adequately address the contemporary situation.

Tillich's interest and concern for the field of pastoral care was not solely theoretical. His early pastoral experience, as a chaplain in the German Army in World War I, was one of personal suffering which fundamentally changed his life, as well as the direction of his thought and writing. From this experience, and many

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<sup>2</sup> Paul Tillich, "The Spiritual and Theological Foundations of Pastoral Care," in The Meaning of Health, ed. Perry LeFevre, 130. Tillich originally made the remarks in an address given to the National Conference of Clinical Pastoral Education meeting in Atlantic City on 9 Nov. 1956.

others, Tillich developed both personal and professional interests in this field.<sup>3</sup>

In contrast to Tillich's German background, the American school of pastoral counseling tended toward pragmatism. This Tillich respected, and from it he learned much.<sup>4</sup> However, he was, by nature, more interested in the "depth dimensions," so to speak, of the field. He wanted to understand the connections between his philosophical and theological system, the philosophy of existentialism, and the theory of psychoanalysis.<sup>5</sup> As his later writings reveal, this problem was worked out. He was grateful for the perspectives of both existentialism and psychoanalysis, viewing the latter as a function of the former.<sup>6</sup>

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<sup>3</sup> For an account of Tillich's experience in World War I, see chap. 2, "The Turning Point: World War I" in Wilhelm and Marion Pauck, Paul Tillich: His Life and Thought, 2 vols. (New York: Harper and Row, 1976), 1:40-56.

<sup>4</sup> Tillich's professional relationship to the field of pastoral counseling in the United States began with his involvement with the New York Psychology Group (NYPG). Formed in December of 1941, this group consisted of theologians, psychiatrists, and practicing psychotherapists, and it met at regular intervals for several years during World War II. See Allison Stokes, Ministry after Freud (New York: Pilgrim Press, 1985), 111.

<sup>5</sup> For a review of Tillich's struggle to interpret the phenomenon of psychoanalysis within the context of his own systematic thought, see Earl A. Loomis Jr., "The Psychiatric Legacy of Paul Tillich," in The Intellectual Legacy of Paul Tillich, ed. James R. Lyons (Detroit: Wayne State Univ. Press, 1969), 81-96.

<sup>6</sup> See Paul Tillich "The Theological Significance of Existentialism and Psychoanalysis," in The Meaning of Health, ed. Perry LeFevre, 82.

Keeping in mind the vital dialogue which Tillich maintained with the field of pastoral care and counseling across the whole of his life, I move on to consider three specific areas of his thought. Taken together, these areas make an important contribution to the theological foundation I construct in this chapter.

Aspects of Tillich's Theology as a Bridge for  
Relating Drama and Pastoral Counseling

It is possible to view several related aspects of Tillich's theological system as forming a natural bridge--a theological foundation and center--which holds the arts and pastoral counseling together. From the perspective of this bridge, it is possible to argue for a relationship between drama and pastoral counseling that is theologically sound.

I will begin with some general remarks about Tillich's method of correlation, and then show how important such a correlative approach is for my method. Next, I will describe Tillich's theology of culture, and finally, his understanding and use of symbol. I will relate each of these areas to my argument that works of drama can play a productive role in the pastoral counseling process.

Tillich's Method of Correlation as Background for Relating  
Drama and Pastoral Counseling

Theology, as a function of the Christian church, must serve the basic needs of the church. A theological system is supposed to satisfy two basic needs: the statement of the truth of the Christian message and the interpretation of this truth for every new generation. Theology moves

back and forth between two poles, the eternal truth of its foundation and the temporal situation in which the eternal truth must be received.

Tillich begins his Systematic Theology with this statement that theology must always maintain a balance between its kerygmatic side--which contains the essence of eternal truth, the essential good news--and its apologetic side--which recognizes the importance of the forms of expression of such eternal truth. For Tillich, in every era and every culture, the deep questions of humanity--questions of meaning and being--are framed somewhat differently, and theology is of no use when it seeks to answer questions which are not being asked. Out of this conviction, and the conviction that eternal truths seek a new expression in every generation, comes Tillich's "method of correlation" for theology.

In Tillich's view, the method of correlation holds the kerygmatic pole of theology in tension with the apologetic pole as it seeks to relate or "correlate" the content of the message (gospel-kerygma) with the hearers of the message. In using the phrase method of correlation to describe this approach to the theological enterprise, Tillich states that his method "is not a tool to be handled at will" nor is it "a trick nor a mechanical device," but rather a "theological

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<sup>7</sup> Tillich, Systematic Theology, 1:3.

assertion" which is "made with passion and risk."<sup>8</sup> His method of correlation is thus a way of perceiving faith and life; one which helps us make important connections between all aspects of human experience and those experiences which are revelatory of the divine presence in life.

Tillich contrasts his method of correlation with other approaches to the theological enterprise, specifically to a "supranaturalistic" approach, a humanist/naturalist approach, and a dualist approach.<sup>9</sup> In a supranaturalistic approach, there is only revelation. Tillich rejects it because it pays no attention to the questions of humanity in a given era and culture. On the other hand, the naturalistic/humanistic methods seem to "derive the answers from the questions." Stripping away the sense of mystery, these methods rely totally on rational and empirical approaches to reality. Tillich chooses to stand in the boundary between reason and revelation, insisting that both the question side and the answer side are important and must correlate for theology to fulfill its task.

Tillich also rejects the dualist method, where a supranatural structure is placed on top, so to speak, of a natural structure. This was the approach of Thomas Aquinas and high medieval theology and Tillich deemed it inadequate

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<sup>8</sup> Tillich, Systematic Theology, 1:8.

<sup>9</sup> Tillich, Systematic Theology, 1:64-66.

because it, too, fails to hear the existential questions of humanity.

Tillich's method of correlation, which balances an understanding of the existential human predicament on the one hand with the "in breaking" of New Being or New Creation on the other, provides the essential component of the theological foundation for the method I am proposing.<sup>10</sup> Essentially, the method I describe in this dissertation is a correlative method in the Tillichian sense. In using the method, the pastoral counselor (in Part One), or the client and pastoral counselor (in Part Two) move back and forth between the two poles of involvement in life issues and involvement with the revelatory insights of a drama.

In such a Tillichian framework, then, the correlative method I am proposing could function in two ways. First, it is possible that drama can open the reality of the human condition in such a way that the pastoral counseling context might provide a realm for the response of faith. This would be an extension to drama of the primary way in which Tillich viewed the visual arts, for Tillich felt that they often functioned to reveal in stark honesty the conditions of estrangement in the culture. Extending this idea to drama, we see that a drama could articulate patterns of feelings

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<sup>10</sup> Tillich defines New Being as follows: "New Being is essential being under the conditions of existence, conquering the gap between essence and existence." See Tillich, Systematic Theology, 2:118-19.



which reveal life's pain, confusion, and the sense of estrangement. Thus it would have the potential, for example, to help a client in a pastoral counseling relationship get in touch with these "questions" of life; questions to which the pastoral counseling relationship might provide some kind of faithful "answer."

Alternatively, making the correlation from the other direction, the pastoral counseling situation may function to open up the questions of life in such a way that a well-chosen drama could offer a window through which the divine response (in Tillich's terms, the faith which "grasps us") may be heard. This last point--that certain drama can function as a window to the divine--needs to be defended. This defense will be made in the following sections within a general understanding of what Tillich means by a theology of culture, as well as his understanding and use of symbol.

### Tillich's Theology of Culture and the Revelatory

#### Nature of Art and Drama

In spite of the fact that during most of my adult life I have been a teacher of Systematic Theology, the problem of religion and culture has always been in the center of my interest. Most of my writings . . . try to define the way in which Christianity is related to secular culture. . . . the present volume [Theology of Culture] attempts to show the religious dimension in many special spheres of [human] cultural activity. . . . This dimension, and not any ecclesiastical control of cultural creativity, was, and is, meant when the phrase "Theology of Culture" is used.<sup>11</sup>

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<sup>11</sup> Tillich, Theology of Culture, v (emphasis mine).

The above quotation helps us to understand Tillich's intent with regard to the use of the phrase "theology of culture." In Tillich's well known claim that "religion is the substance of culture, culture is the form of religion,"<sup>12</sup> his understanding of the connection between the culture and religion is further unveiled. For Tillich, religion means ultimate concern, so to say that religion is the substance of culture means that the artistic expressions of a particular culture are inherently religious because they express that culture's ultimate concerns. That is to say, it is out of religious ground of one kind or another that cultural creations spring. For example, let us consider Tillich's views on artistic creations.

Art makes us aware of something of which we could not otherwise become aware. We realize the quality of things which, without artistic intuition and creation, would remain covered forever.<sup>13</sup>

Thus, in Tillich's view, to "realize the quality of things" is to recognize the religious substance beneath the artistic form. The gift of the artist, then, in Tillich's eyes, is to reveal to us that which is hidden, and in this way move us toward a more authentic understanding of our "ultimate concern." For Tillich, it seems that art, through

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<sup>12</sup> Tillich, Theology of Culture, 42.

<sup>13</sup> Paul Tillich, "Art and Society," in On Art and Architecture, eds. John Dillenberger with Jane Dillenberger, trans. Robert P. Scharlemann (New York: Crossroad Publishing, 1987), 16.

the power of its symbols, can be a source of revelation. In this regard, Tillich saw two potentials for art in its revelatory capacity: (1) to reveal the conditions of humanity in full honesty, or (2) to be a source of kerygmatic insight for humanity.

With regard to the first of these claims, Tillich developed a deep appreciation of modern art, especially painting. He saw great value in the various styles of paintings in their ability to analyze, in artistic terms, the conditions of estrangement.<sup>14</sup> In his essay entitled "Aspects of a Religious Analysis of Culture" Tillich writes:

The great works of the visual arts, of music, of poetry, of literature, of architecture, of dance, of philosophy, show in their style both the encounter with non-being, and the strength which can stand this encounter and shape it creatively. Without this key, contemporary culture is a closed door. With this key, it can be understood as a revelation of [the human] predicament, both in the present world and in the world universally. This makes the protesting element in contemporary culture theologically significant.<sup>15</sup>

With regard to the second claim, that art can be a source of divine light, strong support is found in the details of Tillich's own biography. As a front line chaplain during the First World War, Tillich was exposed to

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<sup>14</sup> As a specific example of this, Tillich describes Picasso's painting Guernica--a painting which portrays a village being decimated by bomber planes during the Spanish Civil War--as valuable because it shows in a visual, symbolic medium the true condition, the realistic situation, of humanity. See Tillich, Theology of Culture, 75.

<sup>15</sup> Tillich, Theology of Culture, 46-47.

horrors. For his years of service he was given several commendations for bravery, yet he also experienced several painful breakdowns. By his own report, it was his explorations of reproductions of masterpieces of European visual art, found in magazines and over which he pored in his off-duty hours, that helped him maintain some stability.

The discovery of painting was a crucial experience for me. It happened during World War I, as a reaction to the horror, ugliness, and destructiveness of war. My delight even in the poor reproductions obtainable at the military bookstores developed into a systematic study of the history of art. And out of this study came the experience of art; I recall most vividly my first encounter--almost a revelation--with a Botticelli painting in Berlin during my last furlough of the war.<sup>16</sup>

Such an encounter with the world of art and artistic symbols seems to have been a revelatory and healing experience for Tillich during the war years.

In developing his theology of culture, Tillich breaks with a familiar Eurocentric dualism between the sacred and the secular. In Tillich's view, this division between the sacred and the secular is tragic, and he understands it to be the true meaning of original sin in the Christian tradition. Here we begin to understand Tillich's radical openness to the religious dimensions of culture in its artistic (as well as other) expressions.

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<sup>16</sup> See Paul Tillich, On the Boundary: An Autobiographical Sketch (New York: Scribner's Sons, 1966), 27-28 (emphasis mine).

An example of Tillich's deep appreciation of cultural creativity outside the realm of artistic creations is his appropriation of existentialist philosophy as an important tool for the theological task. Tillich called existentialism "the good luck of Christianity" because he recognized its value in breaking open the true reality of humanity under the conditions of existential estrangement, so that the Christian gospel has something concrete to address.<sup>17</sup>

It is important to note that Tillich is not saying that anything a given culture produces--be it philosophy or psychology or art--is worthy of genuine ultimate concern. In fact much of what the culture produces is idolatrous; that is, it vests with ultimate concern that which is not truly worthy of such concern. This raises the critical spiritual and theological issue of discernment for the pastoral counselor.<sup>18</sup> With regard to the proposed method,

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<sup>17</sup> In the background here is Tillich's argument with Hegel. Tillich regarded Hegel as "the classical essentialist," having no understanding of fallen humanity. "He [Hegel] is the classical essentialist because he applied to the universe the scholastic doctrine that God is beyond essence and existence. The gap is overcome not only eternally in God but also historically in [humanity]. The world is in the process of divine self-realization. . . . It was in protest to Hegel's perfect essentialism that the existentialism of the nineteenth and twentieth centuries arose." See Tillich, Systematic Theology, 2:24.

<sup>18</sup> The practical aspects of discernment on the part of the pastoral counselor will be dealt with in a more sustained manner in the fifth chapter.

for example, we can ask: How can the counselor discern, from the many dramas now available, which are worthy of attention? That is, how can the counselor discern which dramas might potentially bring some revelatory insights to the pastoral counseling context? Some of Tillich's insights about the arts, already touched upon in this discussion, provide some valuable hints.

First, I have claimed (as an extension of Tillich's views on the visual arts) that drama bears the potential to reveal the reality of the human condition in greater honesty, or to function as a window to divine light and truth. An initial discernment around a given drama can begin here. In the judgement of the counselor, does the drama function in either of these ways? If so, its use in pastoral counseling should be given consideration.

Second, I believe there is a correlation between the Langerian idea of significant patterns of human feelings articulated in artistic creations, and Tillich's notion of the revelatory possibilities for art. With this in mind, we can ask: What is the counselor's own immediate response to the drama? Trusting one's own intuitions and feelings with regard to the selection of a drama is to trust God as "the ground of all being," and these feelings and intuitions must be considered valuable and central to the discernment process.

In summary, we can extend Tillich's views on the theology of culture and the role of the visual arts to claim that drama can potentially bring a source of revelation directly into the process of pastoral counseling. This claim is now strengthened by some attention to Tillich's views on the nature of symbols, especially artistic symbols.

#### Tillich's Views on Symbols

In Dynamics of Faith, Tillich discusses six characteristics of symbols. First, like signs, symbols "point beyond themselves to something else" and second, unlike a sign, a symbol "participates in that to which it points."<sup>19</sup>

Tillich's views on the third and fourth characteristics of symbol are as follows:

The third characteristic of symbol is that it opens up levels of reality which are otherwise closed for us. All arts create symbols for a level of reality which cannot be reached in any other way. A picture and a poem reveal elements of reality which cannot be approached scientifically. In the creative work of art we encounter reality in a dimension which is closed for us without such works. The symbol's fourth characteristic . . . unlocks dimensions and elements of our soul which correspond to the dimensions and elements of reality. A great play gives us not only a new vision of the human scene, but it opens up hidden depths of our own being. Thus we are able to receive what the play reveals to us in reality. There are within us dimensions of which we cannot become aware except through symbols, as melodies and rhythms in music.<sup>20</sup>

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<sup>19</sup> Tillich, Dynamics of Faith, 41-42.

<sup>20</sup> Tillich, Dynamics of Faith, 42-43 (emphasis mine).

This quotation, which contains one of Tillich's few direct statements about drama, demonstrates the relevance of Tillich's views on symbols to my thesis. If drama, through the power of its symbols, can reveal levels of reality which are otherwise closed to us, then it has great potential for pastoral counseling. If drama, through the power of its symbols, can "unlock dimensions and elements of our souls" which "correspond" to such realities in life, it must be acknowledged that its potential for the pastoral counseling enterprise is greater still.

Finally, Tillich's understanding of the fifth and sixth characteristics of symbol need to be considered.

Symbols cannot be produced intentionally--this is the fifth characteristic. . . . The sixth and last characteristic of the symbol is .<sup>21</sup> . [that] like living beings, they grow and die.

With regard to works of drama, the above characteristics of symbols help us to understand why certain dramas take hold in a particular place and time, while others do not.

For Tillich there are a variety of kinds of symbols, both religious and non-religious.<sup>22</sup> However, many of the symbols which interested Tillich were artistic symbols (including symbols from drama), and for Tillich, these could

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<sup>21</sup> Tillich, Dynamics of Faith, 43.

<sup>22</sup> Tillich's discussion of the two central religious symbols of Christian faith--the cross and resurrection--provides an excellent example of his understanding and use of religious symbol. See Tillich, Systematic Theology, 2: 150-59.



be windows to divine reality.<sup>23</sup> For Tillich, to the extent that a beholder is grasped by such symbols of divine revelation, there is salvation.

In a passage in his Systematic Theology Tillich ties his understanding of revelation to his notion of salvation.

Where there is revelation, there is salvation. Revelation is not information about divine things, it is the ecstatic manifestation of the Ground of Being in events, persons, and things. Such manifestations have shaking, transforming, and healing power.<sup>24</sup>

Tillich's open understanding of the nature of revelation, as expressed above, helps us understand that a wide variety of symbols, including artistic symbols, might provide an experience of "the ecstatic manifestation of the Ground of Being." Given Tillich's connection of revelation to potential symbols in the culture in this way, including artistic symbols, and his further connection of revelation to salvation, we deepen our argument about the value of Tillich's views for my thesis. To say it concisely, from a Tillichian perspective, artistic symbols (including symbols from drama), along with religious symbols, may be considered

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<sup>23</sup> Langer's view of artistic symbol is to be contrasted with Tillich's understanding. In Tillich's view, elements from a painting or drama can function symbolically. For Langer "a work of art is a single symbol, not a system of significant elements which may be variously compounded. Its elements have no symbolic values in isolation. They take their expressive character from their functions in the perceptual whole." See Langer, Mind 1:84.

<sup>24</sup> Tillich, Systematic Theology, 2:166-67.

from drama), along with religious symbols, may be considered vehicles for salvation.

Building on the Foundation of Tillich: Key Ideas from  
John Cobb, Jack Coogan, and Scott Cochrane

Tillich's theology of culture, especially as it is demonstrated in his method of correlation and his understanding and use of symbol, opens the door of the theological and pastoral enterprise to the arts. However, let us now turn to others who have thought theologically about the uniqueness of drama among the arts.

John Cobb, in The Structure of Christian Existence, shares some ideas about the nature of Christian existence which lend themselves to my task. The key notion I want to consider from Cobb's work is what he calls "radical self-transcendence."

The spiritual structure of existence resulted from an intensification and radicalization of that [personal] responsibility for oneself . . . . The essential demand of God has to do precisely with those dimensions of selfhood which the personal "I" cannot control. To accept those demands and to accept responsibility to live in terms of them is to accept radical responsibility for oneself, and that is, at the same time, to transcend one's self. That means the new spiritual "I" is responsible both for what is and for what is not, both for what lies in its power and for what lies beyond its power. For the spiritual "I" need not remain itself but can, instead, always transcend itself. Thus, spiritual existence is radically self-transcending existence.<sup>25</sup>

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<sup>25</sup> John B. Cobb, Jr., The Structure of Christian Existence (1967; reprint, Lanham, Md: Univ. Press of America, 1990.), 124.

Thus for Cobb, spiritual existence, through the power of the Holy Spirit, has the quality of taking full responsibility for the self, and includes the possibility of transcending the self. Cobb's ideas about the nature of spiritual existence have important implications for pastoral counseling. In effect, encouragement toward this kind of spiritual existence is simply another way of understanding the basic goal of pastoral counseling.

With respect to the specifics of drama, it seems that both Jack Coogan and Scott Cochrane desire to extend Cobb's ideas about the spiritual life toward the world of drama, believing that drama has great potential for moving persons toward such "radically self-transcending existence."

A play demands of us that we deliberately move beyond ourselves to a set of values which is other than those of self. From this perspective we are enabled to see the world in new ways, out of a different center of selfhood.<sup>26</sup>

A special and central gift of theater is the opportunity it gives the actor for even a brief period to set aside his or her own world and to enter imaginatively a new mode of being, viewed and controlled from a new center of selfhood. The most powerful theater does this for audience as well as for actor in some degree, and in this way helps draw that audience into new modes of being to which the Spirit calls it.<sup>27</sup>

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<sup>26</sup> Coogan and Cochrane, "Religion and Drama," 2-3.

<sup>27</sup> Jack Coogan and Scott Cochrane, "Drama and Christian Ministry," article printed in the Theolog [School of Theology at Claremont, Calif.], 26 Nov., 1979, 3.

By engaging drama, as either actors or as spectators-- and for the purposes of this dissertation, the emphasis is on engagement as a spectator of drama--persons can move toward "a new center of selfhood" and into "new modes of being to which the Spirit calls. . . ." <sup>28</sup> Thus, Coogan and Cochrane have clearly seen the value of drama for enhancing a person's possibilities for growth in the spiritual life. Hence, their voices lend credibility to my argument that works of drama have a theologically valid role to play in the pastoral counseling setting.

In conclusion, I contend that drama can function in the pastoral counseling enterprise in a theologically sound way. For as I have argued, enduring drama can be revelatory (Tillich), and drama is deeply connected to the life of feeling, especially in the mode of destiny (Langer). Therefore drama is uniquely poised to make a valuable contribution to a person's spiritual growth toward what might be called "self-transcendent selfhood," a phrase which can be derived from the ideas previously presented from the work of Cobb, Coogan, and Cochrane.

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<sup>28</sup> Here I see strong parallels with Tillichian thought about Christian existence, for Tillich also refers to a new mode or way of being when he speaks of "being grasped by the power of New Being." See Tillich, Systematic Theology, 2: 155.

## CHAPTER 5

A Method for Bringing the Resources of Drama to  
Pastoral Counseling

To the ability to read these human documents in the light of the best human understanding there is no royal road. It calls for that which is beyond anything that books or lectures or schools can impart and to which only a few can attain.<sup>1</sup>

In this passage from an important work in the history of clinical pastoral counseling, Anton Boisen implies that no one theory, or method, or approach to the human condition contains all that is needed for the pastoral counselor to become an effective interpreter of what he has so memorably called "human documents." I agree with Boisen's claim, because I believe that there will always be something intangible and mysterious in the work between pastoral counselors and their clients. It is this sense of mystery which justifies Boisen's claim of "no royal road."

Building a method which enhances the relationship between drama and the pastoral counseling process helps to reveal the mystery of the human condition in ways which can benefit both the pastoral counselor and the client. At the very least, it bears the potential to bring an element of depth and richness to the counseling enterprise, which can, at times, become reductionistic and flat.

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<sup>1</sup> Anton T. Boisen, The Exploration of the Inner World: A Study of Mental Disorder and Religious Experience (1936; reprint, Philadelphia: Univ. of Pennsylvania Press, 1971), 249.

Notwithstanding the importance of mystery, methods of and approaches to pastoral counseling are essential, providing some road maps to the engagement and interpretation of the human condition. The pastoral counselor, no different in this respect from other counselors, must make challenging choices about such methods. This raises again the important issue of discernment regarding the method I am proposing. This issue is difficult and complex, and to some degree, full of risk. However, at one level, choosing appropriate dramas with an eye to the contribution they may make to the pastoral counseling enterprise is no different from the vast array of issues which require deep discernment on the part of the pastoral counselor. In fact, one could say that at the heart of the vocation of pastoral counseling is the issue of spiritual, theological, and clinical discernment: What approach is best with this or that client? Would this or that line of inquiry and dialogue be beneficial or harmful to this or that client? Is "God-talk" or prayer a help or hindrance with this client at this time, and for what reasons? These sorts of discerning judgments must be made daily by practicing pastoral counselors. Thus it is clear that the issue of discernment regarding whether or when to use a particular drama can not be considered in isolation from the total spiritual and theological formation of the

pastoral counselor, the development of which must be an ongoing quest.

This chapter provides a detailed articulation and description of the method for bringing the resources of drama to pastoral counseling. The theory of Susanne Langer with respect to art and drama feeds the method at many points. This theory tells us that theological and psychological reflection upon the drama must be complemented with an assessment of the way the drama shapes patterns of human feeling and renders new insights at this level. These combinations of assessing a drama may reveal most fully the drama's contribution to a pastoral counseling problem or situation. For having experienced such feelings in greater fullness through the drama, pastoral counselors will surely be better prepared to listen for and work with such feelings in the counseling room.

Aspects of the theology of Paul Tillich are also evident in this description of the method, especially in the basic format. Part One of the method begins by considering a pastoral counseling problem or situation, and it ends with a reconsideration of that same problem after taking time to consider the impact of drama upon the problem or situation. Part Two suggests a similar progression. Thus the method has a correlative stance, a "question and answer" style, that is essential to its structure.

Since I view this method as a contribution to practical theology, I will attempt to present it in a way that has meaning for a practicing pastoral counselor. To accomplish this (and because pastoral counseling is an incarnational profession), hypothetical case material which exemplifies the various steps will be brought into the discussion wherever possible to enrich understanding.

#### A New Method Described

The method contains two parts, and each part has several steps. Though these two parts are related, they represent two distinct concerns. The purpose of the first part of the method is to show how drama can be a resource to help the pastoral counselor at the level of preparation for a specific area of ministry in a way which is as valuable as other didactic tools commonly in use. Here the key question is: In what way does the drama deepen the knowledge and self-understanding of the pastoral counselor with regard to her or his concern about a specific area of ministry?

The purpose of the second part of the method is to articulate how to bring the resources of drama into an encounter with a pastoral counseling client in a productive way. This second part of the method will give guidance on how to consider the life situation of a client as well as the artistic integrity of a chosen work of drama in making choices about the use of drama in a specific pastoral counseling process.



Finally, it is important to note here that Part One and Part Two of the method can be engaged in either order. In fact, I suspect that most practicing pastoral counselors will access this method by beginning with Part Two, because the needs of a particular counseling case provide a stimulus. However, there may be times that the pastoral counselor may realize that a general area of ministry needs deepening, even if, for the present, no particular case is claiming attention. In that case, the place to begin is with Part One.

Part One: Drama as a Resource for the Pastoral Counselor

This first part of the method involves four steps, which the pastoral counselor can engage for the purpose of enriching her or his own learning about a specific area of ministry.

Step One: Define the problem area in pastoral counseling to be explored and select some appropriate dramas which bear some relationship and offer potential insights to that problem.

Step Two: Experience the dramas, giving special attention to the ways in which significant human feelings are shaped and articulated in the dramas, and thus to the unique emotional and spiritual insights these dramas may have to offer with regard to the chosen problem.

Step Three: Carefully consider the dramas through a variety of perspectives--including an evaluation of the cultural and aesthetic contexts of the drama, as well as theological, psychological and "feeling and form" reflection upon the drama--while bearing the focused problem in mind.

Step Four: Posit insights grounded in the works considered which address and/or reshape the original problem. Draw conclusions for theory-

building and practice of pastoral counseling related to the chosen problem.

Step One: Define the problem area in pastoral counseling to be explored, and select some appropriate dramas which bear some relationship and offer potential insights to that problem.

At first glance, the possibilities for defining a general problem area in pastoral counseling seem endless. The variety of human situations that the pastoral counselor is called to deal with in the counseling room is great. Still, the case can be made that through exposure to clinical pastoral work in a consistent setting, certain themes may emerge among the population with which the counselor works. Then, too, each pastoral counselors bring their unique personalities to the art of pastoral counseling with special interests that shape the dimensions of their ministries. Both of these factors will have strong influence on the shape of the problem which a pastoral counselor takes on as her or his own and is motivated to investigate further.

As Tillich's method of correlation suggests, the search for deeper knowledge begins with our own questions, framed out of our own existential experience, and these questions will be different for each pastoral counselor. An example of how a general problem in pastoral counseling might be defined is useful.

Imagine a pastoral counselor in a parish-based setting or a community counseling center working with a number of

adults struggling with aging parents who are becoming ill and/or increasingly dependent. In such pastoral counseling relationships, the pastoral counselor needs to be aware of the general cultural context in American society with regard to older adults, including attitudes towards the aging process, changing family dynamics of older adults, as well as the role of the church in regard to the aging process. While a wealth of good literature is now available on each of these topics,<sup>2</sup> the pastoral counselor may still need help developing pastoral intuition for this problem area, especially if personal experience has not provided this already.

In any individual pastoral counseling relationship which revolves in a central way around such issues, the pastoral counselor needs to stay in close touch with: (1) the difficult decisions an adult with an aging parent might be facing; (2) the practical needs of the current situation, such as the need for relief from the primary caregiver role or the need for information about community resources to help the adult (senior day care centers, etc.); (3) the

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<sup>2</sup> Some excellent resources in this area include the following: Eugene C. Bianchi, Aging as a Spiritual Journey (New York: Crossroad Publishing, 1992); William M. Clements, ed., Ministry with the Aging: Designs, Challenges, Foundations (San Francisco: Harper and Row, 1981); Carol and Perry LeFevre, eds., Aging and the Human Spirit: A Reader in Religion and Gerontology, 2nd ed. (Chicago: Exploration Press, 1985); and Thomas B. Robb, Growing Up: Pastoral Nurture for the Later Years (New York: Haworth Press, 1991).

theological and spiritual issues with regard to death and dying; and (4) the range of feelings such an adult would need to be releasing and sharing.

Once a general problem area to be explored has been defined in some reasonable way, the next step involves deciding which drama(s) might be productively used in relationship to that problem. By what criteria are the drama selected? Here there can be no substitute for a gradual development of "drama literacy" on the part of the pastoral counselor. Exposure to a wide range of drama with an eye to its potential for the ministry of pastoral counseling can become second nature if practiced consistently. I encourage every pastoral counselor to build a video library of good dramatic resources, and every pastoral counseling center to do the same. While exposure to high quality drama along with experimentation are important, some other guiding principles on the issue of selection of drama can be suggested.

First, and perhaps most obviously, the referential quality of the work should manifest points of contact with the life issues upon which the counselor has decided to focus. The connection may be indirect rather than direct (indeed this will most often be the case), given the multivalent nature of dramatic works. For example, the major artistic point of the film On Golden Pond is not to

teach adults about the struggle of their aging parents, though in its own way, the film does this.<sup>3</sup>

Second, the work should offer some depth of insight at the feeling level regarding the focused concern. Simply understanding the issues the drama presents at a cognitive level is not enough. In order to be useful for the pastoral counselor, a work of drama must have some compelling ways of shaping the feelings involved and making them available to the viewer for contemplation.

Third, there are other important clues about a given drama that may give hints as to the potential effectiveness for the counseling enterprise: Has the drama stood the test of time? Does it appear to reveal important truths about the human condition? Does it have cross cultural appeal of any sort? These sorts of concerns may provide external clues with regard to the depth of insight a given drama contains.

Step Two: Experience the dramas, giving special attention to the ways in which significant human feelings are shaped in the dramas, and thus to the unique emotional and spiritual insights these dramas may have to offer with regard to the chosen problem.

In many ways, experiencing the drama(s) in juxtaposition with the issues and concerns of pastoral counseling represents the heart of this first part of the method. Something happens when the drama is experienced

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<sup>3</sup> Mark Rydell, dir., On Golden Pond, with Katherine Hepburn, Henry Fonda, and Jane Fonda, ITC Films, 1981.

that is difficult to express in words. Experiencing drama offers the potential of introducing the counselor to whole new vistas in the life of feeling, in conjunction with the problem area defined in the first step. As Langer demonstrates, in the virtual destiny created in the drama, the comic and tragic rhythms of life can be assessed once again. Thus, for the purposes of pastoral counseling, the insights of the drama with regard to these rhythms can be brought to bear on the chosen problem.

To continue with the previous example, it is possible to briefly identify some of the range of feelings the pastoral counselor could expect to find in working with adults struggling with aging parents. Among others, these feelings might include: (1) feelings of ambivalence, as the range of memories from the growing up years surface; (2) feelings about one's own mortality; and (3) feelings about the shift involved from being someone's child to being their caretaker. In On Golden Pond, this range of significant feelings are effectively presented through the character Chelsea, the adult daughter of Norman and Ethel Thayer, the aging couple who are the main characters of the drama.

Beyond this most important contribution, I believe that experiencing drama has two other direct benefits for developing essential skills in pastoral counseling ministry. First, experiencing drama helps the pastoral counselor become an empathic person. Being empathic means that the

pastoral counselor must learn how to stay focused on the client's world. The counselor must be drawn into the world of the client through the process of active listening. Empathy between the counselor and the client must be created for the process to be helpful to the client(s). Carl Rogers, in his "client-centered" approach to therapy, has given us some of the best wisdom about the meaning of empathy in this sense:

To sense the client's private world as if it were your own, but without ever losing the "as if" quality - this is empathy, and this seems essential to therapy. To sense the client's anger, fear or confusion as if it were your own, yet without your own anger fear or confusion getting bound up in it, is the condition we are endeavoring to describe.<sup>4</sup>

To some extent empathic skills are developed through experience in counseling itself. But, experiencing drama is a way of practicing our capacity for empathy, and as a result of such practice we will be better equipped to build empathy with a person, couple or family (and indeed, even the larger systems around us such as community or race or nation or environment). The virtual world created in the drama is a useful place to practice empathy. It enlarges the empathic space within us. Experiencing drama helps us to become more receptive to the real life situations of others.

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<sup>4</sup> Carl R. Rogers, On Becoming a Person: A Therapist's View of Psychotherapy (Boston: Houghton Mifflin, 1961), 284.

Second, experiencing drama expands the intuitive range of the pastoral counselor. So much of the counseling process depends upon a healthy sense of what we might call pastoral intuition. This means knowing when to comment, rather than to question or remain silent; respecting the more subtle clues persons give as to their readiness for a certain line of therapeutic work, and the like. I believe that intuitive leadings come by paying attention to the process in a human relationship. They emerge in the process, but only if one is more and more attentive to the "here and now" space that is created in relationship.

Thus, experiencing drama is spiritual practice in staying in the "here and now." A drama which captivates us does so by keeping us fully attentive in the moment, an extremely valuable skill in pastoral work and one which creates a context for intuitive leadings to emerge. The difference between experiencing drama and engaging in the human process of relationship is that drama stops short of allowing us to be fully intuitive.<sup>5</sup> Still, what it does offer is extremely valuable.

A final comment: in completing this step the pastoral counselor must take time to experience the chosen drama in a quality setting and manner. In most cases, for practical

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<sup>5</sup> While it gives practice in staying in the "here and now," drama does not allow the viewer to develop her or his skills with regard to pastoral intuition to the fullest, because the drama always defines what is coming next.



reasons, this will mean getting the videocassette and viewing it, or viewing the drama on public or non-commercial television.<sup>6</sup> Occasionally this may also take the form of attending a theater production in the community or attending a movie at the local cinema.<sup>7</sup>

Step Three: Carefully consider the dramas through a variety of perspectives--including an evaluation of the cultural and aesthetic contexts of the drama, as well as theological, psychological and "feeling and form" reflection upon the drama-- while bearing the focused problem in mind.

This next step of the method involves the process of considering the full impact of the chosen drama. From a theological perspective, it may be that the drama will be a source of revelation, or it may provide a deeper understanding of the human predicament with regard to the chosen issue. (The latter is what Tillich referred to as the Protestant principle at work--opening up in full honesty the stark realities of the human predicament.)

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<sup>6</sup> A word of caution: Viewing dramas on commercial television exposes the viewer to the pitfalls of editing for television as well as interruption by commercials, thus creating significant barriers to the task of taking in the drama in its own artistic integrity.

<sup>7</sup> Please note that there are significant differences between these several endeavors, a full analysis of which falls beyond the scope of this project. Yet it is also true that these experiences (watching a film on videocassette, watching a film at a movie theater, and participating in a drama as part of the audience at a local theater) are connected at some fundamental level. They can all rightly be called theater forms. For a more complete discussion, see Helbo et al., Approaching Theatre, where an examination of how theater is embedded in media of other forms is taken up.

There are several important steps to include in the pastoral counselor's assessment and interpretation of the drama. First, the cultural context of the drama needs to be considered. This means exploring to some degree the original environment in which the drama was first created. If the drama has had a significant life over time, or cross-cultural exposure, it might be important to explore these dimensions of its life as well. For example, my work in this area with Death of a Salesman involved an assessment of some of the dominant cultural trends in mid-twentieth century America, along with an examination of the critical literature (including Arthur Miller's own reflective essays) from the period when the drama made its first appearance on the American stage.<sup>8</sup>

Second, the drama's aesthetic context, that is, its relationship to other works of drama, must be taken into account. When was the drama created? How does the drama relate to other works of the same era? What is the basic genre of the drama--realism, fantasy, romance, biography? To illustrate, in working with Death of a Salesman, this involved assessing Miller's uniquely American dramatic style in relation to his European predecessors who also created dramas in the realistic vein. It also took the form of a

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<sup>8</sup> The reader will encounter the results of this and other work with Miller's drama in the sixth chapter, where an interpretation of Death of a Salesman is offered.

brief comparative look at other American dramatists roughly contemporary to Miller at the time he wrote Death of a Salesman.

Third, essential to my method is the notion that all theological and psychological reflections must be complemented with an assessment of the way in which it shapes and articulates patterns of human feeling in the Langerian sense. I believe that these combinations of assessing the drama can best reveal the drama's contribution to a pastoral counseling problem, and the sense of that contribution can deepen as the drama moves into and influences our ways of perceiving the world.

With the drama Death of a Salesman the theological, psychological, and Langerian reflection I engaged in found its focus in the way the Miller works with father-son themes. Reflecting on the drama in this way was truly a correlative process. It required living with both the drama and my own questions long enough for new and significant insights to emerge.

Following these steps in interpreting the drama helps avoid the common dilemma of isogesis, that is, reading one's own interpretations into the drama rather than letting the drama speak in its own authenticity. Whatever insights are gained from the work need to be deeply rooted in the work itself.

As a final example of the value of this step, and to continue with the example of pastoral counseling with adults with aging parents, one might consider showing the film On Golden Pond as one component of a training session for pastors/pastoral counselors seeking to enrich their understanding with regard to this general problem area. The viewing of the drama could be followed by a guided discussion in which the participants are led to interpret the drama through the variety of lenses presented above.

Step Four: Posit insights grounded in the works considered which address and/or reshape the original problem. Draw conclusions for theory-building and practice of pastoral counseling related to the chosen problem.

This last step completes the circle and returns us to consideration of the problem with the experience and reflection upon the drama in mind. What kind of insights might the consideration of selected dramas yield? Here are two areas and some leading questions to consider.

First, drama may deepen our awareness of the cultural context of the problem. This is a legitimate purpose of the arts in general, certainly one which Tillich appreciated, and which Wilson Yates restates.

In effect, the arts provide a means for encountering the "soul" of a culture and its spiritual condition. They do this not through detached reflection upon it but through an imaging, a revelation, a participation in it. . . . The arts . . . reveal religious questions, but they also provide us insight into

the character of the spiritual situation to which the questions only point.<sup>9</sup>

Do the selected dramas help us see this or that dimension of the human condition in its context in new ways? If so, how?

Second, is the drama revelatory in the theological sense about any dimension of the problem? In Langer's categories are there patterns of significant feeling shaped in the drama? In Tillich's categories, does the drama draw us into an experience of New Being? Or, in terms of John Cobb's notion of self-transcendent self awareness, is the drama functioning to empower us to see dimensions of ourselves and our current situation from a self-transcendent perspective? How does such revelation, stemming from our experience with the drama, begin to reshape our understanding of the defined problem or provide clues to an "answer?"

To return one final time to the pastoral counselor whose concern is to know more about the life struggles of adults with aging parents, we wonder what the end results of engaging a drama such as On Golden Pond will be. At the very least it may enrich the learning process by providing powerful images which correspond in a relative way to conceptual schemes. For example, near the end of the film, the Thayer's adult daughter Chelsea overcomes many of her negative feelings about her father when she finally takes up

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<sup>9</sup> Yates, 107.

his challenge and learns the art of diving off the float in the pond at their summer cabin. Thus, the drama helps us imagine the dynamics of reconciliation between an adult daughter and her aging father.<sup>10</sup> Moving "beyond illustration," experience of a well-chosen drama and reflection upon it may evoke for the pastoral counselor a whole new level of understanding with regard to the problem area of adults struggling with aging parents.

#### Part Two: Drama as Resource in the Counseling Process

While the discussion in the prior section has made clear the potential contribution of drama in the personal deepening and preparation of the pastoral counselor, new issues emerge when we consider the use of a specific work of drama in a defined pastoral counseling context and process. Here the picture is more complicated. Not only must the world of the counselor be considered, but the world of the client and the world that lives between them. What is the impact of drama on these worlds? Two general reflections emerge in response to this question. First, experience of the drama may help both the pastoral counselor and the client become more fully aware of their own feelings, and aware of new feelings which may inform their process together. Each will certainly assimilate the drama in a different manner. The ways in which each assimilates the

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<sup>10</sup> Mark Rydell, dir., On Golden Pond.

drama may become important information to be shared in the counseling relationship.

Second, a well-chosen drama introduced into the process at the right time, may crystalize through symbolic means the issues which are already in open process in the counseling relationship. As such, scenes from the drama can become useful points of reference for further work in the counseling relationship. Paying attention to the particular scenes of the drama which a client brings back into the process without provocation gives the counselor a good idea of how and in what areas the client was impacted by the drama at deeper (perhaps even unconscious) levels.

As with Part One, I begin by restating the four steps as they were set out in the first chapter, and then move on to a more detailed commentary, step by step.

Step One: Consider the particular pastoral counseling client in terms of identifying her/his core issues, and with the client's assistance, select appropriate drama in relationship to these issues.

Step Two: Experience appropriate drama(s) with the client. As in Part One, stay especially aware of the ways in which the drama shapes and articulates significant patterns of human feelings which may offer important insights to the client.

Step Three: Together with the client, begin to discern how the drama has influenced both the client and the pastoral counseling process. What feelings are evoked?

Step Four: Together with the client, consider how the drama contributes emotional and spiritual insights (or reshapes understanding) of identified core issues.

Step One: Consider the particular pastoral counseling client in terms of identifying her/his core issues, and with the client's assistance, select appropriate drama in relationship to these issues.

This first step relies on a finely tuned clinical judgment in terms of assessing where the client is in her or his work and the level of openness she or he has to this sort of approach to the counseling process. It is impossible to know ahead of time what the reaction of a client will be to the suggestion that a work of drama be used as part of the counseling process. Like any other initiative of the pastoral counselor, the idea needs to be carefully introduced.

By the term core issues, I mean those concerns which emerge in the counseling process which both the client and the pastoral counselor determine to be important to the growth of the client. Often the true identification of important issues in the counseling process takes a good bit of time. What are sometimes the presenting concerns shift into the background as other more important underlying issues come to the fore. This sort of "figure and ground" shift of identification of issues is common to any counseling process, and needs to be anticipated. An attitude of flexibility needs to be maintained by the pastoral counselor. Thus the method may work better near the middle or end of a counseling process.



In selecting the dramas with the client, the operative questions are: Will this or that drama be beneficial to this person? Why or why not? Here again is the issue of discernment. The responsibility of the pastoral counselor is to choose drama which articulates patterns of human feeling which are insightful and useful to the client. In a Langerian approach to drama, some works of drama encode patterns of human feeling at a higher and more sophisticated level than others do. Thus, just any drama which has a referential connection to the client's issues will not do. It must be one which encodes feelings in a significant way, and in a way which contains insights important for the client to experience. Langer's ideas also suggest asking the following questions: What patterns of feelings are shaped by this drama, and how might they be received by a client? What is the mix of comic and tragic rhythms in this drama, and how do they relate to the comic and tragic rhythms in the client's life as we (and they) perceive them?

Additionally, Tillich's ideas suggest that we ask the following: Does a given drama have the potential to be revelatory to a particular client? A final comment: it may be that a drama is useful in expanding and deepening our own frameworks as pastoral counselors (and may even touch deeply on the core issues of a counselee), but still may not be helpful when its use is considered for an encounter with a specific pastoral counseling client. The key criteria for

discerning this is the judgment of the pastoral counselor with regard to both the drama and the client; that is, whether the emotional and spiritual insights presented in the drama would be useful to the client's health and growth.

Step Two: Experience appropriate drama(s) with the client. As in Part One, stay especially aware of the ways in which the drama shapes significant human feelings which may offer important insights to the client.

I believe the best possible way to do this is to integrate the drama into an extended session and view the drama together with the client. This will mean negotiating the boundaries of the usual one hour session, in order to facilitate the uninterrupted viewing of a videocassette.

In my judgment, experiencing the work of drama together with the client in the format of an expanded session has many advantages over asking the client to view the work independently. For example, should there be a significant feeling reaction to any portion of the drama, the counselor can stop the video tape and engage the client in a direct process.

This step must also include deep reflection by the counselor about the personal issues raised in the counselor and the potential issues raised in the client in regard to viewing the drama. Thus the counselor's "homework" on the drama can continue in viewing the drama once again with the client.

Step Three: Together with the client, begin to discern how the drama has impacted both the client and the pastoral counseling process. What feelings are evoked?

Processing the drama with the client is a crucial step in the method. Here the theory which stands behind the method is informative and needs to be at the center of the counselor's awareness. In Langer's terms, what patterns of feelings are shaped by the drama, and how have they been received by the client? In Tillich's terms, has the drama been revelatory to the client in any sense; either in deepening her or his awareness of the human condition, or in some sense of divine light coming through the drama? In Cobb's terms, listen for evidence that the client has gained some measure of self-transcendence through taking in the drama.

The counselor's role here is to draw the client toward the drama and her or his own life material simultaneously, trusting that working together in this liminal space will yield good results. At times this may require some leading of the client in order to balance the process between these two poles. Interpreting the drama for the client is a danger at this point, though an inductive approach to the major insights of the drama on the part of the counselor can be helpful.

The counselor's role at this point also involves paying attention to how the drama may be interacting with the unconscious dimensions of the client's personality. The kind of "cleansing" which Artaud thought possible through the medium of drama comes when drama touches the deeper

layers of the self. The often unconscious dimensions of pain, chaos, and even fury that drama can and sometimes does unleash in the human soul were taken seriously by Artaud. This sort of encounter between drama and the unconscious dimensions of the self may induce a cathartic and ultimately therapeutic effect with some clients, or may possibly be ill-advised for other clients. It may represent a potential area of risk in the use of my method. Discernment around these sorts of risks and possibilities--especially discernment as manifested in careful clinical pastoral judgments--is an important issue in the use of the method.

Step Four: Together with the client, consider how the drama contributes insights or reshapes understanding of core issues.

The question here is whether the counselee, in conversation with the pastoral counselor, will determine that the experience of the drama in an expanded session has been helpful in some way. If so, an exploration of how the drama connected with the issues of the client in meaningful ways will be useful. If not, then a discussion of why the drama was not helpful could be fruitful as well. Certainly part of either process would revolve around the attempt to deepen the client's understanding of the range of feelings that were either evoked by, or contemplated through the drama.

At this juncture, the temptation of the pastoral counselor might be to move too quickly with her or his own

interpretations of both the drama and its relationship to the core issues of the person. Such temptations can be dealt with by the counselor remembering that insights which have lasting power and effect may well be initiated by the client as she or he makes important internal connections. However, if the counselor has perceived insights from the drama that she or he believes the client could benefit from, (and the client is unaware of these learnings) then these should be pointed out in direct fashion before completing the discussion around the drama.

#### Concluding Remarks about Applying the Method

This method, like any other method in pastoral counseling, cannot be separated from a deep concern about the relational process. The method works best when it builds upon the foundation of trust and care established between the pastoral counselor and the client over many sessions. In this sense it may be better utilized with the client toward the middle or end of a therapeutic process rather than at its beginning. In fact, the use of this method could make an interesting strategy for the termination process with a client, for it may teach a way "to enrich psycho-spiritual life beyond counseling."<sup>11</sup> It may help bring the formal counseling process to an enriching

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<sup>11</sup> For this insight, I am grateful to Kathleen Greider, Assistant Professor of Pastoral Care and Counseling, School of Theology at Claremont, Calif.

end by providing some transition between therapy and the ongoing growth of a person through the encouragement to engage works of drama as a life-long therapeutic endeavor.

In a recent book, James E. Birren draws a distinction between "therapy" and "therapeutic."

Many things are therapeutic without being therapy per se. They are distinguished from therapy in that they do not directly or actively pursue change in behavior or emotions, although positive changes may result.<sup>12</sup>

In many ways, my method for the use of drama meshes the boundary between therapy and therapeutic, as Birren defines these terms. To claim that drama can serve "deeply transforming ends" (Cochrane) is to push the use of drama beyond a simply therapeutic role in life, and much closer toward a very significant role in the process of pastoral therapy.<sup>13</sup> This shift is consistent with the definition of pastoral care and counseling I expressed in the first chapter, in which both healing and growth are named as important aspects of counseling ministry.

In the next two chapters, I show the reader the value of this method, by demonstrating in actual practice both Part One (Chapter 6), and Part Two (Chapter 7).

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<sup>12</sup> James E. Birren and Donna E. Deutchman, Guiding Autobiography Groups for Older Adults: Exploring the Fabric of Life (Baltimore: Johns Hopkins Univ. Press, 1991), 3.

<sup>13</sup> For this insight I am grateful to William Clements, Professor of Pastoral Care and Counseling, School of Theology at Claremont, Calif.

## CHAPTER 6

Drama and the Pastoral Counselor:  
New Perspectives from Works of Drama

The true test of any proposed method is whether it can bear reliable fruit when it is applied. The method described in the preceding chapter makes the claim that selected resources in drama have something unique to offer to all aspects of pastoral counseling. In this chapter I take up the first part of the method by selecting and defining a general problem area in pastoral counseling to be explored. I then consider that problem in the light of selected dramas. The general problem area I have chosen to explore here can be called that of the "father-wound" in the lives of Euro-American men.<sup>1</sup>

As this problem area has been much explored in recent literature of men's issues, I will begin this chapter with a brief discussion of the problem based on relevant resources which can help us as pastoral counselors to gain an initial understanding. I then choose two dramas, and through an interpretation of each, argue that they make a significant contribution to our total understanding of this problem.

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<sup>1</sup> The question of scope and limitations of this general problem area is a crucial one, if somewhat complex. The category of men I am talking about includes those often referred to as the dominant white male culture in American society. I am making no attempt to generalize any claims presented for men of color, for example, though they too are part of the situation of men in American culture.

### The Meaning of "Father-Wound"

The wounded father is the internal sense of masculinity that men carry around within them. It is an inner image of father that we experience as judgmental and angry or, depending on our relationship with our father, as needy and vulnerable.<sup>2</sup>

Most Euro-American men carry within them some level of wounding with regard to their relationship with their fathers. This "father-wound" is an internal sense of what it means to be a man, and it can be surrounded by a number of different feelings, from anger to vulnerability. The issue of the "father-wound" in the lives of Euro-American men has both psychological and theological dimensions.

### Psychological Dimensions of the "Father-Wound"

What causes the wounding? First, we need to remember that the wounding happens within a cultural context. As individual men are impacted by the surrounding culture, they help to create and perpetuate the culture that afflicts them. Sam Keen explores this cultural context in Fire in the Belly.<sup>3</sup> Keen examines the need to demythologize the rites of passage to American manhood, and here he identifies three areas where certain rites, albeit destructive rites, are already established: war, work, and sex.<sup>4</sup>

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<sup>2</sup> Samuel Osherson, Finding Our Fathers: The Unfinished Business of Manhood (New York: Free Press, 1986), 22.

<sup>3</sup> Sam Keen, Fire in the Belly: On Being a Man (New York: Bantam Books, 1991).

<sup>4</sup> Keen, 35-79.



Men in America, says Keen, are trained to be violent. Men are taught from early ages to swallow pain, to constrict emotion, all in the service of fighting the enemy. In the area of work, worth and work are equated. According to the operative mythology of American culture, the "real man" is the economic man, and the higher on the economic scale a man goes, the more he is valued. Finally, in the area of sex, this performance mythology--the sense that a man is valued by what he can do or what he can produce--carries over. For example, in terms of relating to women, men are taught, often in the adolescent locker room, that the "manly" thing is to "score." Here performance and violence interweave in the domination of women. Later on, this translates to a message to perform in the bedroom. In each of these areas of war, work and sex, Keen sees these mythologies as operative in American culture, and as very destructive to men's health and the development of authentically mature masculinity.<sup>5</sup>

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<sup>5</sup> The concern over men's health is echoed by the pastoral theologian and ethicist James Nelson. Nelson expresses grave and timely concerns about the health of Euro-American men in American culture. He cites statistics: in the first year of life, the male death rate is one-third higher than for female infants. Why? Perhaps because of cultural attitudes, such as the withholding of physical affection from boys and men, which takes its toll on men's physical health. Nelson also points out that men die on an average seven years earlier than women. Again, why? Cultural attitudes are also at work here. The myth of the invulnerability of men leads to gross lack of awareness of major health concerns. For example, testicular and prostatic cancers often go undetected and untreated due to ignorance or "male macho" stubbornness in refusing to see a

As a second cause of the wounding, the American poet and author Robert Bly indicates that the "father-wound" has its roots in the fact that many Euro-American males have grown up with an absent (physically and/or emotionally unavailable) father, and have consequently struggled to find the adult male role models crucial for identity formation and relationship.<sup>6</sup> In his videotaped conversation with Bill

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doctor. In yet another health related concern, Nelson points out that incidents of violent death are, as expected, vastly higher for men than for women. See James B. Nelson, The Intimate Connection: Male Sexuality, Masculine Spirituality (Philadelphia: Westminster Press, 1988), 12-13. While Nelson is correct in pointing to the importance of cultural attitudes where issues of men's health are concerned, a range of other factors are also at work: genetic and hormonal factors, nutrition, or environmental contamination, to name a few. Because issues of health are a very complex phenomena, these factors, along with cultural attitudes, must also be given credence. For this insight, I am grateful to William Clements of the School of Theology at Claremont.

<sup>6</sup> Robert Bly, introduction to Iron John: A Book About Men (Reading, Mass.: Addison-Wesley, 1990). Bly and various aspects of the men's movement have received a fair amount of justified criticism from feminists, especially at points where the movement and its advocates seem to reinforce structures of patriarchy rather than challenge it. As one example of feminist criticism of Bly, see Jane Caputi and Gordene O. MacKenzie, "Pumping Iron John," in Women Respond to the Men's Movement: A Feminist Collection, ed. Kay Leigh Hagan (San Francisco: HarperCollins, 1992), 69-81. However, I still find aspects of the movement and Bly's work in particular helpful. A movement which counters the dominant trend of isolation among men by inviting them to come together in nonviolent ways to share feelings and thoughts has much to commend it. Bly's emphasis on the quality of blessing which younger men need to receive from older men in order to heal and grow, and the closely related theme of the "honoring" of older men by younger men, has brought a renewed dimension of wholeness to the often pained and ruptured relationships between the generations of men. See Robert Bly and Bill Moyers, A Gathering of Men, prod. by

Moyers called A Gathering of Men, Bly explores "the confusion [men feel] about their roles in society and their inner lives."<sup>7</sup> He looks at how Western culture, since the Industrial Revolution, has shaped "a huge hole in the male psyche" that relates to the absence of the father.

Bly says that when a boy stands next to his father, "cellular significance" or "cellular confidence" is at work; a kind of feeding process, like physical feeding. Without this, a boy cannot bond with his father. Without this, grown men judge themselves more harshly, because they miss the blessing that comes through this "standing next to" the father. Without first bonding there can be no later authentic individuation from the father, so that mature manhood can evolve.<sup>8</sup>

When there is little or no bonding with (or blessing by) the father, the resulting unhealed pain and struggle,

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Betsy McCarthy (New York: Public Affairs Television, 1990), videocassette.

<sup>7</sup> Bly and Moyers.

<sup>8</sup> Bly and Moyers. In the video, Bly also posits that one of the major concerns for men in American culture is that this culture is devoid of the elements of myth and ritual. For Bly, only externalized, "fossilized" remnants of genuine ritual remain when we look at the process of a boy becoming a man. Thus there has developed in recent years a great interest and concern over the movement from boyhood to manhood in American culture, concomitant with no small amount of investigation into aboriginal and so called primitive cultures where ritual (and corresponding mythology) for such a transformative process are still operative.

even trauma, in the developmental movement from boyhood to manhood may manifest itself in numerous destructive ways such as rage and violence. Here it must be acknowledged that this unhealed pain of the "father-wound" is not the sole factor involved in the development of all male rage and violence. However, in many cases, it is a very significant cause.<sup>9</sup>

#### Theological Dimensions of the "Father-Wound"

An important theological dimension of the "father-wound" has to do with how men understand and appropriate power. James Nelson speculates that the drive to maintain power is one of the reasons that white men have been slow to assess their situation in the culture.

We have been slow because we, especially those of us who are white and economically secure, are the privileged caste in a male dominated society. Those in the seats of power take their perceptions of the world for granted, accepting their own experiences as normative. But the time is overdue for our own exploration, our own reassessment, and for our own fresh learnings.<sup>10</sup>

When assumptions of male power and privilege are left unexamined, the "father-wound" is reinforced as the emphasis

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<sup>9</sup> Such rage and violence could develop, for example, in any environment where child abuse is present. Once again, a complex synergy of factors must be acknowledged, from physiological and hormonal to environmental, all of which may work together with the "father-wound" to fuel the rage and anger sometimes seen in men. For these insights, I am grateful to Dr. William Clements of the School of Theology at Claremont.

<sup>10</sup> Nelson, 12.

is placed on performance instead of personal relating. Through these powerful cultural/theological scripts, many men are shut down to the full reality of God.

We have had enough of separation. We have had enough of the models of divine transcendence that present the Wholly Other in such distant, power-monopolistic, and controlling ways. We yearn for an experience of a paradoxical transcendence that is radical life giving and nurturing immanence.<sup>11</sup>

Theologically, the "father-wound" problem bears close relationship to the history of Euro-American Christian theology. Throughout its history, the theological reflection of this tradition has often reinforced male identity that promotes an unexamined relationship to power and privilege. Primarily, it has done this through its patriarchal images of God, which have done damage to both women and men.

What does healing the "father-wound" involve for men? Samuel Osherson offers one useful perspective.

At bottom, healing the wounded father is a process of untangling the myths and fantasies sons learn growing up about self, mother, and father, which we act out every day with bosses, wives, and children. It means constructing a satisfying sense of manhood from our opportunities in a time of changing sex-roles and by "diving into the wreck" of the past and retrieving a firm, sturdy appreciation of the heroism and failure in our fathers' lives. . . . Every man needs to identify the good in his father, to feel how we are like them, as well as the ways we are different from them. From that, I believe comes a fuller, trustworthy sense of masculinity, a way of caring and nurturing, of being strong without being destructive. That way still reflects a masculine

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<sup>11</sup> Nelson, 46.

musculature, our history and our bodies, and our active participation in the future. It is a way of sheltering those we love without infantilizing them, of holding them and transmitting the sure, quiet knowledge that men as well as women are lifegiving forces on earth.<sup>12</sup>

As Osherson implies but does not state directly in the above quotation, there is much at stake for men in engaging the healing process with respect to the "father-wound," not the least of which is their ability to provide care and nurture for their own children, girls and boys, in ways which will not perpetuate the damage which was done to them as children.<sup>13</sup>

#### Choosing the Dramas

It is my contention that well-chosen works of drama have something additional to offer with regard to the issue of "father-wound." The next step of the method involves a consideration of selected dramas with an eye on their relationship to the issue I am exploring. The idea is to examine works in their own integrity, in order to allow the depth of insight from each to inform our quest. As the method states, the principles of selection at work here are

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<sup>12</sup> Osherson, 198.

<sup>13</sup> "For fathers to participate fully in nurturing their children it is important that their own wounds related to absent or abusive fathers and to the disconnections inherent in male models of power are in the process of being healed." See Mark Lloyd Richardson, abstract of Men's Healing in Connection: Toward Mutually Empathic Fathercare, D.Min. Project, School of Theology at Claremont, 1994 (Ann Arbor: UMI, 1995).

twofold. It is important to choose a work that (1) relates to the chosen problem area, and (2) offers some depth of insight at the level of human feeling. While there are a number of contemporary American dramas which relate to this issue, two stand out for the way in which they communicate the depth of feelings involved.<sup>14</sup>

First, let us consider the classic American drama Death of a Salesman by Arthur Miller. Though its first production was in 1949, it was revived on the New York stage in the late 1980s and has received another round of critical attention. Although the drama deals with a range of issues in American culture, a significant portion of its dramatic energy revolves around the dynamics of despair and brokenness in the father-son relationship. For this reason it has something to contribute to our understanding of the nature of the "father-wound."

Second, let us consider the 1989 film Field of Dreams, adapted from the novella Shoeless Joe by W. P. Kinsella.<sup>15</sup> Though often misunderstood in the popular culture as a drama about baseball, a closer look reveals a dramatic resource

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<sup>14</sup> Other recent drama also deal with this concern, though in my opinion, less persuasively. For example, I find that the film I Never Sang for My Father, while dealing directly with the theme, is not very compelling in terms of the way it articulates the feelings involved. I would say the same about the more recent film In the Name of the Father.

<sup>15</sup> W. P. Kinsella, Shoeless Joe (New York: Ballantine Books, 1982).

that makes deep connections with the issues of the "father-wound" in men's lives. It is especially useful in considering various dimensions of the process of healing and growth for men.

As the method suggests, the next step in this endeavor is experiencing the works themselves. If the reader is not already familiar with the dramas mentioned here, it is strongly recommended that this be accomplished before reading any further. (Both works are readily available in videocassette format; see the bibliography for details.)

An Interpretation of the Drama "Death of a Salesman"

Death of a Salesman was Arthur Miller's first success on the New York stage. Its first production in the late 1940s catapulted Miller into the category of an important and well known American playwright. In interpreting this drama, it is important to examine both the cultural and aesthetic contexts in which it is embedded. This involves understanding its fit in the social and ideological setting of post-World War II America, as well as examining its relationship to the history of theater in America in the twentieth century. From there, I move to an assessment of the dramatic movement in the play. Next theological and psychological reflection upon the drama is offered, complemented by an interpretation of the way in which the drama articulates significant patterns of human feeling.



Finally a description of its contribution to our understanding of the problem of "father-wound" is stated.

Cultural Context for "Death of a Salesman"

Following World War II, America entered a period of relative growth and stability, in comparison, at least, to the great depression of the 1930s. The American economy had flourished due to the rise of industrial development needed to win the war. Yet in mainstream America, an undercurrent of antipathy toward the Communist movement was building both at home and abroad. This sentiment gathered momentum at a steady pace into the 1950s during the McCarthy era, manifesting itself in bodies like the House Committee on Unamerican Activities.

Despite these undercurrents, the primary ethos of the late forties and early fifties was one of classic American optimism about the future. The baby boom was underway, with its strong emphasis on traditional family values, a likely reaction to and celebration of the fact of soldiers returning home from war. Simultaneously, the waves of immigrants to the U.S. during the last half of the nineteenth century and the first half of the twentieth century were settling in, promoting a melting pot philosophy amongst peoples of diverse backgrounds.

At another level, American culture was continuing to move toward a consumer society, thriving more and more on the creation of consumer needs and the consequent

development of businesses to meet those needs. It is within the midst of this many-faceted and ever evolving American cultural context that we consider the impact of Miller's drama Death of a Salesman.

Aesthetic Context and Expression in "Death of a Salesman"

It is important to remember that no drama appears in isolation, for each dramatist is influenced in one way or another by the history of theater that comes before. According to theologian and drama critic Tom Driver, American theater had little impact and significance in relation to world theater--especially European theater--until the post-war era.<sup>16</sup> After World War II, theater in America followed in step with America's increasing political and economic prominence. This being the case, the young playwright Arthur Miller was influenced not so much by trends of the American stage of his time, but rather by his appropriation of European theater trends. For Miller, the major influence here was Ibsen, especially that strain in Ibsen which deals with morality and modernism. Like Ibsen, realism was the genre within which Miller worked.

Ibsen was to be seen looking over Miller's shoulder. But only a part of Ibsen - the part that did moral studies, and in fact only a part of that part, just as much as could be got into the

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<sup>16</sup> Tom F. Driver, Romantic Oquest and Modern Query: A History of Modern Theatre (New York: Delacorte Press, 1970), 283.

well made play. Nevertheless, a talent and a conscience were emphatically present in Miller.<sup>17</sup>

In deepening our understanding of the aesthetic context for Death of a Salesman, it is important to realize that standing alongside Miller as significant figures in American drama are Eugene O'Neill and Tennessee Williams. Both dramatists shared with Miller the genre of realism appropriated in the American style and themes of family relationship as substantive frameworks for dramatic imagination.<sup>18</sup> Miller's uniqueness among his contemporaries

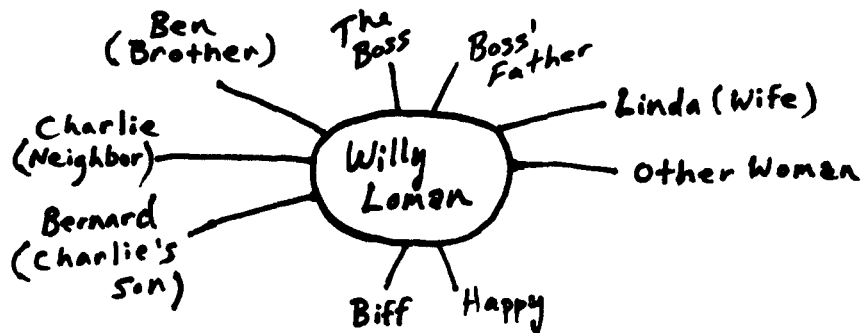
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<sup>17</sup> Driver, Romantic Quest, 310. In Ibsen's realism, one common technique (which can be observed in his plays Hedda Gabbler and A Doll's House) was to begin the drama with much of the dramatic action already complete before the curtain opens. In this way, the drama evolves psychologically as the past history of the action is revealed in conversation scene to scene, until the climax and its resolution in the present moment. This was precisely the sort of technique which Miller experimented with in All My Sons, his first (though unsuccessful) Broadway play. Yet in Salesman, Miller's borrowing from the realism of Ibsen is modified, especially in terms of the way time is handled, and thus there is "an explosion of watch and calendar." Tom Driver, "Strengths and Weaknesses in Arthur Miller," in Arthur Miller: A Collection of Critical Essays, ed. Robert Corrigan (Englewood Cliffs: Prentice-Hall, 1969), 60.

<sup>18</sup> Eugene O'Neill's work came to prominence much earlier in the 1920s and 1930s (especially with his work Morning Becomes Electra), but it was his hard hitting plays like Long Day's Journey Into Night and The Iceman Cometh which made an impact on the American ethos in the period roughly contemporary to Death of a Salesman. Tennessee Williams' work, arising out of the social context and consciousness of the American south, included the dramas Glass Menagerie and Streetcar Named Desire.

rests in the way the he elevated the "common person" in his dramatic efforts.<sup>19</sup>

In Death of a Salesman Miller focuses on the common person Willy Loman, a sales representative. The diagram below shows the cast of characters which surround Willy.<sup>20</sup>




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<sup>19</sup> See Miller's essay entitled "Tragedy and the Common Man," in The Theatre Essays of Arthur Miller, ed. Robert A. Martin (New York: Viking Press, 1978), 3-7. Miller's emphasis on the role of the common person seems to flow naturally out his own roots. Raised in Harlem and in Brooklyn, Miller confessed in some of his theater essays that he never read a serious work of literature until age seventeen. Then he stumbled onto Dostoyevsky's The Brothers Karamazov, thinking it to be a detective story, but finding that it eventually instilled in him the desire to be a writer. After working in an auto parts warehouse, he wrote several times to the University of Michigan to seek admission, where he was eventually accepted on probation to study drama. He left his undergraduate years with several major awards for his early student plays. So the theme of the common person, as material for serious drama, fits contextually with Miller's own early life journey.

<sup>20</sup> It is interesting to note here that Miller's first thought for the title of the drama was not Death of a Salesman but The Inside of His Head, referring, of course, to the drama's central character, Willy Loman. "It was conceived half in laughter, for the inside of his head was a mass of contradictions." See Arthur Miller, introduction to Arthur Miller's Collected Plays, vol. 1 (New York: Viking Press, 1957), 23.

As the above diagram illustrates, for Arthur Miller the action was focused on Willy with the other characters playing supporting roles as Willy's history and process unfold. However, if we look closely at the diagram, we can also see that there are four pairs of father-son relationships in this drama: Willy and Biff, Willy and Happy, Charlie and Bernard, and the Boss and the Boss' father. While each of these pairs help us to reflect on the father-son relationship, the central father-son relationship in the drama is between Willy and Biff. In fact, I contend that the primary character development in the drama happens with these two characters.

The other characters remain basically static, having the same outlook from the beginning to the end of the drama. Consider the following descriptions of these more static characters:

**Major Characters:**

Happy (Willy's youngest son): A philanderer, wants to do his mother's bidding and "buck up" his father. A rival to his brother Biff: "I'm losing weight Pop, see?"

Linda (Willy's wife): Always understanding, concerned for Willy to a fault, devoted to Willy: "Attention must be paid to such a man."

**Minor Characters:**

Other Woman: Likes Willy because he is "always good for a laugh." Willy needs her for security. She says: "I'll put you right through to the buyers."

Boss: No time for Willy, no loyalty to Willy. Willy says to him "A man is not a piece of fruit."

Brother Ben: The symbol of success. "I went into the jungle when I was seventeen, I came out at twenty one, and by God, I was rich."

Neighbor Charlie: The practical man. "I'll give you a job Willy."

Bernard: Biff's ever responsible friend. Willy says of him, repeatedly, "He's liked, but he's not well liked."

While the basic outlook of each of these characters remains the same throughout the drama, the core dramatic action in Death of a Salesman centers around the characters of Willy and Biff, in their relationship as father and son.

Theological, Psychological, and Langerian Reflection:

The Contribution of "Death of a Salesman" to  
a Deeper Understanding of the "Father-Wound"

At a basic level, as Paul Tillich points out in Courage to Be, this drama is "full of images of meaninglessness and despair" and in Tillich's mind "nothing else is shown."<sup>21</sup>

Other critical interpretations of the drama have argued that Miller's philosophy of human nature was inadequate.<sup>22</sup>

While it is easy to make the case that Death of a Salesman is flawed in its interpretation of the human condition, the

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<sup>21</sup> Tillich, Courage to Be, 147.

<sup>22</sup> Tom Driver, in critical reviews of the play, says the issue of Willy Loman's character remains confused because Arthur Miller is confused regarding his views of evil and human nature. Driver, a student of Paul Tillich, points out the inadequacy of Miller's philosophy of the human condition and thus his approach to the character of Willy Loman. See his comments on the drama in Driver, Romantic Quest, 311-12.

drama raises many religious and theological questions-- questions of ultimate concern. These are big questions such as "In what shall we invest our life energy?" and "What is true success?" One of the great values of this drama is its descriptive and symbolic shaping of these questions for contemporary Americans, both women and men, to contemplate.

Consider the religious and theological issues this drama raises when the focus is on the theme of the father-son relationship. These issues are, in essence, the abuse of power and the dynamics of shame, as seen through the lens of men's experience in life. I believe the way the drama portrays these issues comprises an unexplored dimension in the critical reviews and literature surrounding the play, and indeed, around the entire body of Arthur Miller's work.

For example, look at the three adult, male role models available to Biff in the drama, namely Ben, Charley, and Willy. How does a boy become a man when these are the models? From Willy, Biff learns to deny, lie, and cheat; from Ben he learns that the law of success and the law of violence are one ("Never fight with a stranger, son" or "It's a jungle out there"); from Charley he learns only a sentimental practicality. So it is that at the symbolic level the drama works to raise consciousness about problems in the genesis of adult male self-esteem in American society. The drama's power at this level has not gone unnoticed in the literature of men's issues.

At the end of Arthur Miller's Death of a Salesman, Biff, now a young man, is desperately searching for connection with his father. Taller than Willy, in tears Biff leans down and hugs him. But Willy sits there dispassionate, uncomprehending, shrugging his shoulders at his wife, on whom he depends to interpret his feelings. Unmoved, unmoving, he doesn't hug his son back. . . . The play's end brings no healing between father and son. Willy dies and Biff appears destined to live out the wounds and the void. But it need not be that way.<sup>23</sup>

In symbolic form, then, the drama images for us the true meanings of abuse of power and the dynamics of shame in the father-son relationship, or in the relationships between older males and younger males more generally. It portrays the difficulty of the struggle placed on the shoulders of the younger male who must somehow journey into adulthood in spite of these factors.

This sort of journey is precisely Biff's task in the drama, and this provides the only counterpoint in the drama. Contrary to Tillich's and Nelson's (and others') view of the play as symbolic of total despair, I contend that Biff's apparent commitment to truth telling and its effect on his own sense of identity near the end of the drama reveals that there is a way forward.<sup>24</sup> Such a way does not have to

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<sup>23</sup> Nelson, 121.

<sup>24</sup> We can wonder whether the critics' oversight of Biff's journey in the drama might be evidence of the way in which society at large places emphasis on the abusive power and privilege of dysfunctional fathers at the expense of their neglected sons. For this insight, I am grateful to Dr. Kathleen Greider of the School of Theology at Claremont.



replicate the damaging characteristics of abuse of power and shaming mechanisms so predominant in the relational style of the preceding generation of men. A Langerian approach to the drama reveals that while the drama contains the tragic rhythm, it also articulates an underlying comic rhythm, especially if one experiences the drama through the character of Biff.<sup>25</sup> This interpretation becomes clear when we examine the drama through the lens of the father-son relationship between Willy and Biff more closely.<sup>26</sup>

As the drama opens, this father-son relationship has been torn apart, and much later in the drama we learn the reasons why. Willy has had an extra-marital relationship with the "other woman" while away in Boston, upon which his

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<sup>25</sup> Some critics have argued that Miller misunderstood the nature of a tragic hero. Miller repeatedly took issue with this line of criticism. Shortly after the play opened, he published an editorial piece in the New York Times defending the portrayal of Willy Loman as a tragic hero. See "Tragedy and the Common Man," New York Times, 27 Feb., 1949, sec. 2, pp. 1, 3. From a Langerian perspective on "tragic rhythm," the critics' comments in this regard were justified.

<sup>26</sup> Understanding the drama in this way needs some qualification, for although the drama takes up the theme of the father-son relationship, it cannot be reduced to this theme. In the words of Arthur Miller, "If . . . the struggle in Death of a Salesman were simply between father and son for recognition and forgiveness, it would diminish in importance. But when it extends itself out of the family circle and into society, it broaches those questions of social status, social honor and recognition, which expand its vision and lift it out of the merely particular toward the fate of the generality of [humanity]." See Arthur Miller, "The Family in Modern Drama," Atlantic Monthly, April 1956, 35-41.

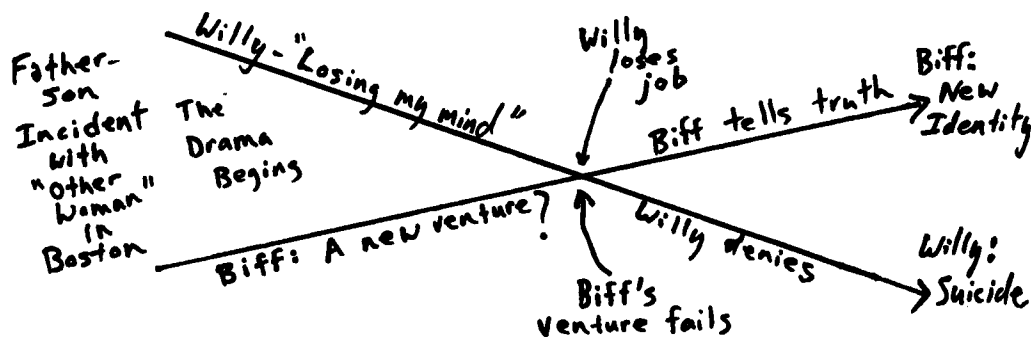
son Biff intrudes in Act Two. Biff's discovery tears apart the father-son relationship because it destroys any semblance of faith Biff had placed in his father.

In a climactic scene near the end of the drama, a final attempt at reconciliation between Biff and Willy is concocted by the Loman family. Biff will go to see businessman Bill Oliver to ask for money to start his own business. The business plan fails miserably, but at this point Biff begins to insist on telling the truth about all the denial which has taken place in the family over the years. At dinner, Biff tells his father about his so-called interview with Bill Oliver; how in the midst of the interview he stole Oliver's fountain pen. For Biff this final act of petty theft becomes a symbol for all the lying, stealing and denying that has gone on and continues in the family. Finally, he breaks down and confronts his father about the brokenness of their whole relationship. In the stormy scene at home near the end of Act Two, Biff cries out for truth and his own freedom from his father's persistent vision for his "successful" life.

As the drama draws to a close, Willy moves closer to his anticipated suicide, rationalizing that with twenty thousand dollars he can still, in his words, "make it big." Biff, on the other hand, begins to articulate his new, yet shaky self-image at the end of the drama saying, "I know who I am now." Contrast this with his self presentation at the

beginning of the first act, when he says "I'm a boy; I don't know what I'm supposed to be."

We can diagram the dramatic action between Willy and Biff across the whole of the work as follows:



The diagram reveals a comic rhythm in the drama, as Biff's growing commitment to truth telling progresses, giving us some vital lift of feeling. The presence of this comic rhythm says that brokenness and despair are not the only "answer" revealed in this drama to the "questions" of life. Telling the truth, and getting on with one's own journey (what Tillich called courage to be) is another version of the "answer" presented by this drama.

Thus the value of the drama for pastoral counseling is two-fold: it rests both in its vivid and unrelenting portrayal of the feelings of despair and brokenness in the father-son relationship in the Euro-American ethos, as well as in its articulation of courage to be from the "son-side"

of the father-son bond. It is about wounding in the father-son relationship; it is also about survival of such wounds "in spite of." It sharpens our awareness of the existential anxiety implicit for so many men in this area, and also prepares us, by "despairing" us at the feeling level, for a search for new insights. However, it also points to the importance of courage and truth-telling as healing dimensions of this problem.

In considering the goals of the first part of my method, then, I claim that Death of a Salesman has great value for the pastoral counselor who needs or desires to understand at a deeper level the range of feelings involved in the "father-wound" material in a man's life. Understanding the range and depth of these feelings is crucial for building empathy with a client in these areas. While the pastoral counselor may be able to work from her or his own experience with regard to this concern by extrapolating from the dynamics of personal journey material, this is not enough.

Exposure to the literature in the field which touches on the issue of "father-wound" may also help the counselor grasp cognitively the dynamics of abuse of power and shaming mechanisms in such relationships. However, the drama still has something unique to offer. My claim is that the pastoral counselor's careful consideration of the drama enriches her or his reflection and experience of the

feelings related to the "father-wound." It may do so especially for the female pastoral counselor who works with male clients and needs to understand more fully the range of feelings involved for men in tending to their "father-wounds." For the drama, in all its starkness, along with its counterpoint of comic rhythm, shows us a fuller range of feelings in "father-wound" material than personal or cognitive approaches could possibly yield.

#### An Interpretation of the Film "Field of Dreams"

The 1989 film Field of Dreams, adapted for the screen from the novella Shoeless Joe, is an imaginative American journey story. As with my interpretation of Death of a Salesman, I begin by considering both its cultural and aesthetic contexts, including the film's dramatic movement. Then I will turn to theological, psychological, and Langerian reflection on the film, especially with regard to its contribution to our understanding "father-wound," along with its value for pastoral counseling with respect to this problem area.

#### The Cultural Context for "Field of Dreams"

Field of Dreams was released in 1989, appearing on the American scene several decades later than Death of a Salesman. Since the drama itself seems to speak self-consciously to the sixties generation come of age in the eighties, I will focus my remarks in this section on the contrast between these two eras.

America of the 1960s was a time of high idealism on the part of the student generation which was in severe conflict with the status quo mentality of the so-called "establishment," the generation of older adults filling the positions of power. Within the ferment of this generational conflict, other major conflicts came to light. These included renewed efforts for liberation on the part of oppressed groups in American society. Much of the idealism of the student generation was taken up in advocacy for civil rights for black Americans, along with the poor, and other minorities.

In contrast to the energy, turbulence, and idealism of the sixties, many have labeled the eighties in America the "decade of greed." Fueled by Reaganomics, the attention of many turned to making money, with a "get-what-you-can-while-you-can-get-it" attitude. All the while, the gap between rich and poor grew wider and the national debt piled up exponentially. Early in the 1980s, the religious right began asserting its political power and became, in part, responsible for feeding a societal "backlash" against women, minorities, and the poor who continued advocating for greater justice within the American system. Within this ethos, Field of Dreams appeared at the end of the decade.

Aesthetic Context and Expression in "Field of Dreams"

In order to treat the issues of the aesthetic context and expression in this drama, we must first realize that the

screenplay has been adapted from a novella. As one might expect, there are significant changes which occurred in the adaptation of the novel to the screen, with perhaps the most obvious being the deletion of several characters. For example, in the novella, Ray Kinsella has a twin brother, Richard, who left home at an early age to become a carnival broker. Richard, like Ray, has a wife named Annie-- although his Annie is presented with a different character slant i.e., more of a gypsy. The other major character who appears in the novella but not in the film is Eddie Scissions, an old would-be pro baseball player to whom Ray feels an attachment. Through these omissions, the story line is simplified to a degree.

Still other significant changes occurred in the adaptation process. For instance, the film expands upon the father-son issues hinted at in the novella. Also, the film raises the issues of the generation gap of the 1960s by transforming Ray and Annie into Berkeley students who have now taken on life on an Iowa farm. Finally, the film transforms author J.D. Salinger of the novella into the fictional Terrance Mann, a radical sixties writer and activist. Yet apart from these specific changes of character and deliberate shifts of emphasis, the film does a credible job of interpreting the spirit of the novella.

What about the dramatic movement in the film? The virtual destiny of which Susanne Langer speaks is

constructed in Field of Dreams around the articulations of the Voice. We can sketch the dramatic movement in this film as follows:

Voice: IF YOU BUILD IT, HE WILL COME.

Action: Ray builds ball field, Shoeless Joe comes.

Voice: EASE HIS PAIN.

Action: Ray finds Terrance Mann.

Voice: GO THE DISTANCE.

Action: Ray and Terrance find Moonlight Graham.

Voice (of Shoeless Joe Jackson): IF YOU BUILD IT, HE WILL COME.

Action: Ray and his father play "catch" at the film's end.

The above outline reveals the basic comic rhythm that flows throughout this entire film. The various divine interventions of the Voice signal the coming of the next hurdle for Ray, which he always meets and works through. Thus there is the essential comic vital lift of feeling articulated by the film each time this happens.

The overall symmetry of the form shown above is reinforced by camera work at the beginning and end of the film. At the beginning, the camera moves from the heavens to the earth, so to speak, to find Ray alone in the cornfield; while at the end the camera moves from the earth back to the heavens, as Ray and his Dad play catch, signalling the close of the fantasy drama. The use of the Voice to shape the form of the film works especially well to



emphasize the dreamlike qualities, creating the central metaphor around which the film evolves.

Theological, Psychological, and Langerian Reflection:

Contributions of "Field of Dreams" to  
a Deeper Understanding of "Father-Wound"

At the theological level, one of the most powerful things happening in Field of Dreams is its attempt to image the power of the eternal breaking into the present. "If you build it, he will come" comes from a beyond, breaking into Ray's consciousness in the present. In Tillich's terms, as Ray listens to the Voice, the flux of time stops for him, and he becomes aware of the "eternal now" in the temporal now.

It is the eternal which stops the flux of time for us. It is the eternal "now" which provides for us a temporal "now." We live so long as "it is still today" - in the words of the letter to the Hebrews. Not everybody, and nobody all the time, is aware of this "eternal now" in the temporal "now." But sometimes it breaks powerfully into our consciousness and gives us the certainty of the eternal, of a dimension of time which cuts into time and gives us our time.<sup>27</sup>

Ray's awareness of this "eternal now" leads him to disrupt the present by plowing under a good section of his major crop and building a baseball diamond. A foolish thing to do, by temporal standards (as his neighbors and kinfolk point out to him), but an action which further unites the

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<sup>27</sup> Paul Tillich, The Eternal Now (New York: Scribner's Sons, 1963), 131.

eternal now to the temporal now. Tillich claims that in contemporary culture, we have lost "the depth dimension" in life.<sup>28</sup> For Ray, the horizontal dimension of life is suspended for a time as the depth dimension enters in and he follows its lead.

It is within this broader theological context created in the drama that the issues of the "father-wound" are set. The beginning of the drama images Ray having an awareness of how his past, with respect to his father, influences him in the present. He is struggling with how he feels about his father, frightened that he is turning into his father, struggling with his guilt over the reverse question of how he wounded his father. (For example, consider Ray midway through the drama lamenting something he said to his father when he was a teenager. Expressing his regret about the incident, he says to his new-found friend Terrance Man, "the son of a bitch died before I could take it back.")

This film lifts up the theme of "unfinished business" in the relationship between Ray and his father. Consider that early in the drama, Ray contemplates with Annie the meaning of his life with reference to his father. He says, "I'm 36 years old. I have a wife, a child and a mortgage and I'm scared to death that I'm turning into my father. This may be my last chance to do something about it. I want

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<sup>28</sup> Paul Tillich, "The Lost Dimension in Religion," Saturday Evening Post, 14 June 1958, 29.

to build that field. Do you think I'm crazy?" Time and time again in the film, a reference is made by either Ray or Annie to Ray's unfinished business with his father as the driving force behind all his actions. At another point, Ray says, in reference to his father, "I never forgave him for getting old . . . he must have had dreams, but he never did anything."

So it is that in the film, the "father-wound" issue becomes a dominant theme, and in fact, the note upon which the film comes to a close. The final scene is that of Ray and his father having a game of catch on the field. This is portrayed in the drama as a symbol of restoration and healing in their relationship. Even the power dynamic between them is equalized when the father comes as a young man, as a man Ray's own age. So much of the pain of the "father-wound" comes through the abuse of power, i.e men over women, older men over younger men. But here we have a image which suggests more equal power between father and son. This is certainly a large part of the film's healing quality.

Thus a related theological issue which the drama takes up in its consideration of the "father-wound" is that of repentance and forgiveness. By following the lead of the "eternal now" breaking into his present, Ray is led to an imaginative context in which genuine repentance and forgiveness can happen.

The scene of Ray and his Dad playing catch at the end of the film can be viewed theologically as a symbol of repentance and forgiveness within the context of the brokenness of a father-son relationship. Ray never says "I'm sorry" to his contemporary image of his father; but as Tillich points out, this is not the true meaning of repentance.<sup>29</sup> Nevertheless, by this encounter with "father when he was younger brought into the present," it seems Ray is being released from his negative feelings about himself and his father which are holding him back. The key to this process is that Ray now understands who his father was; and so he builds empathy--which breaks down long held distinctions and differences that fueled a harsh, judgmental attitude--and thus he receives a blessing.

In my experience as a pastoral counselor, it is this step--this deeper empathy and subsequent blessing--which makes all the difference between remaining stuck and moving toward greater wholeness with respect to the "father-wound." But since it is a feeling process, an emotional recapitulation, it is my sense that many men cannot see it; they cannot even imagine it. So taking in this film as it builds to this climax leads us to understand the father not as objectified father but as human being. Only then can

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<sup>29</sup> Tillich's understanding of repentance is similar to Luther's understanding: to re-pent means to reposition or rethink, not to "feel sorry" or "do penance." See Tillich, Eternal Now, 128.

men let go of old remorse and feel a blessing. The anger and other pains once associated with the "father-wound" diminish as the peace of reconciliation becomes the primary concern.

As Robert Bly states to Bill Moyers, "If you're a younger man and not being admired by an older man you're being hurt."<sup>30</sup> A similar sentiment is echoed by Tillich, though in a more general frame of reference.

The remembrance of our parents, which in the old Testament is so inseparably connected with their blessings, is now much more connected with the curse they have unconsciously and against their will brought upon us. Many of those who suffer under mental afflictions see their past, especially their childhood, only as the source of curses. We know how often this is true. But we should not forget that we would not be able to live and face the future if there were not blessings that support us that come from the same source as the curses. . . . Only a blessing that lies above the conflict of blessing and curse can heal. . . . If the meaning of the past is changed by forgiveness, its influence on the future is also changed. The character of curse is taken away from it. It becomes a blessing by the transforming power of forgiveness.<sup>31</sup>

This film makes a contribution to pastoral counseling with Euro-American men through its provision of an effective model for healing at the feeling level in the father-son relationship. As Death of Salesman helps us understand the deeper dimensions of wounding in such a relationship, Field

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<sup>30</sup> Bly and Moyers.

<sup>31</sup> Tillich, Eternal Now, 129.

of Dreams leads us into a deeper understanding of the healing process.

Thus it is that powerful feelings about father-son reconciliation are modeled at the end of Field of Dreams. With Ray, we contemplate how it feels to experience the reward of personal congruence, closure, and healing after finding the courage to follow his own deepest voice. The camera panning the heavens at the close leads us to reflect that perhaps the source of such a Voice of transformation does indeed come from mystery, from beyond. We leave the film contemplating how it is that the Voice from beyond is congruent with Ray's deepest inner voice. Through following the lead of his own imaginative resources, Ray has found healing and wholeness for himself, and in some mysterious way, for his father as well. The film evokes the viewer's feelings and encourages wonder about how such feelings connect (or do not connect) to personal journey material.

#### Some Conclusions for Pastoral Counseling on the Issue of "Father-Wound"

Pastoral counselors can gain empathy for "father-wound" issues in Euro-American clients at a deeper level through the considered use of the dramas Death of a Salesman and Field of Dreams. These works help counselors to "know" affectively as well as cognitively. New ranges of feeling can be explored through experiencing these dramas, thus opening up new vistas for healing.

For many men, the possibility of reconciliation with one's father has been an occasional thought. Thus being led through the medium of drama toward actually feeling a new feeling in this area can be very liberating. Understanding that the original wounding process with the father happened at the affective level and not only at the cognitive, the liberating element in the process can seem quite inspiring. For healing and growth to occur there must be engagement in the range of human feelings as well--an exploration of feelings never yet felt. It is here that the use of works of drama in pastoral counseling reveals its greatest potential.

All of this brings us to the seventh chapter, where both Death of a Salesman and Field of Dreams are used in a pastoral counseling process with a Euro-American male for whom the "father-wound" is an important concern.

## CHAPTER 7

## Drama and the Pastoral Counseling Process: A Case Study

Seeking to help persons understand the vital relationships between their feelings, intuitive processes and human relationships, as well as their relationship with God, is one of the tasks of the pastor. In actual process it may work in either direction, from symbol to experience or from experience to symbol.<sup>1</sup>

In a discussion of religious symbols and their personal meanings, Carroll Wise suggests that the generally accepted theological meaning of a given religious symbol may be different from the way in which a person internalizes such a symbol. Part of the legitimate work of the pastor, and thus of pastoral counseling, is to help people understand their inner lives in terms of religious symbols that they have claimed, or have claimed them, and how they understand the meaning of such symbols in their inner lives. At the same time, the work of the pastoral counselor also involves helping people find the most helpful religious symbols with which to name their life experiences. In his discussion, Wise is thinking in terms of traditional religious symbols, and this work is important. My task, however, has been to take a broader view of religious symbols, with a special desire to see the symbols evoked in drama as having great value for the inner religious life of the person. Moving back and forth, as Wise puts it, "from symbol to experience

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<sup>1</sup> Carroll A. Wise, Pastoral Psychotherapy: Theory and Practice (New York: Jason Aronson, 1983), 66.



or from experience to symbol," in a well chosen drama goes to the heart of the method I am proposing in this dissertation.

From Freud forward, much psychological theory has arisen from data gathered in the clinical setting. This approach to theory building and its interplay with practice was the whole impetus behind the clinical pastoral movement--as the work of Anton Boisen and other early founders of the movement suggest.

The second part of the method suggests that experiencing works of drama in the counseling process together with a client will clarify or deepen the client's understanding or engagement of a particular area of her or his life. The theory and theology which stands behind the method says this is possible because drama is all the time working at the level of symbol. Thus my purpose in this chapter is to experiment with the second part of the method with the case of a twenty-four year old Euro-American male.<sup>2</sup>

#### Experimenting with the Method: The Case of Mr. C

Mr. C is a twenty-four year old single white male who, at the time of the first counseling session, shared an

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<sup>2</sup> All case material, including case background, verbatim, and analysis is used with the permission of the client and is presented in an anonymous fashion, with all specific identifying references deleted. The pastoral counselor in this case is the author. The verbatim sections were transcribed, with permission, from audio-taped counseling sessions.

apartment with his younger brother (his only sibling) and one other male roommate. Mr. C works full time for a local community service agency. Mr. C is not currently affiliated with a religious community, though he has attended a Quaker meeting on a couple of occasions in the recent past.

### The Presenting Problem

A presenting concern in the counseling process was Mr. C's sense of lingering depression and occasional anxiety attacks. Early on in the counseling process he shared concerns about his future, especially with regard to whether or not to return to graduate school. He had finished his first year in a doctoral program in religious studies but in the midst of completing that first year felt blocked in his work ("It was like I was frozen before the computer screen") and so decided to take some time off from school and discern whether to return or not. In sharing his struggles with a college friend who was seeing a pastoral counselor, he was recommended to pastoral counseling. He initiated the pastoral counseling relationship with me by finding my name in the national directory of pastoral counselors.

Mr. C says that he often experiences a quality of "waste" in his life these days. This occurs especially when he has time off from work and must make decisions about how to use that time. He reports on several occasions staying in the apartment alone fretting over what to do for the day, feeling burdened by the need to make some fruitful choice

yet resisting doing that at the same time. At times he wonders "Am I losing my mind?" and "I'm not sure I know how to live."

### Case History

Mr. C grew up in the East. His father is of Jewish heritage, but does not practice his faith. He is a research scientist by profession. His mother, of Protestant Christian background, was the homemaker. She experienced serious depression for many years while Mr. C was young. Growing up, Mr. C says he was aware of the tensions in his parents' marriage, and indeed his parents divorced when he was a sophomore in college.

In terms of his sense of vocation, Mr. C shared that it was his study of the Reformation era debate between Erasmus and Luther for a college term paper that was an impetus to make application and begin to pursue his doctoral program in religious studies in graduate school. While he felt positive about his first year of studies in graduate school, another part of himself hungered for experience of life outside an academic environment.

Mr. C describes himself as maturing late in the area of relationships with women. His first sexual relationship was with a woman he decided to live with in college. Both were, in his words, "inexperienced and insecure."

There are significant themes of grief in Mr. C's life. One prominent theme concerns a kind of love triangle which

occurred after leaving graduate school. While in school, he was involved with a young woman, Ms. Q, an undergraduate at a nearby college. Mr. C's best male friend, Mr. X, began seeing Ms. Q shortly after Mr. X left the area. A few months later Mr. C received a call from Ms. Q in which he was told that Mr. X and Ms. Q were involved in a sexual relationship. This was very painful for Mr. C. In our therapeutic work together around these grief issues, Mr. C resisted the Gestalt technique of the empty chair and said that the prospect of working in therapy in such a way was "terrifying."

Mr. C had been in therapy two prior times in his life. The first was about seven years ago for approximately one year, at about ages seventeen to eighteen. The next came in his most recent semester of graduate study when he was anxious and depressed and trying to make the decision to take some time away from school.

About two months into our process, Mr. C's father came for a weekend to visit with him and his brother. Though confessing some ambivalence about the relationship with his father, Mr. C was genuinely grateful for the shared time, and seemed to delight in showing his father and brother some local places of solitude in natural settings which he had been exploring. He reports that his father stated that as a father, he was pleased and proud that he and his brother had chosen to live together for a time.

Mr. C does have some concerns about his socialization patterns, wondering if he should be trying to make more friends and so on. He is aware that his current environment demands more of him in this area than an academic setting where he easily fit into the socialization patterns of a student in a student community.

Mr. C's Appearance, Thought Process, and Emotional Tone

Mr. C is quite tall, and dresses in an unconventional way, with long hair and a beard, though always neat and clean. He sees himself as having a "clean cut" look which others, especially women, find attractive. He is always on time for the sessions, and speaks clearly but somewhat softly.

Mr. C is well educated for his age, and reasons clearly and coherently. He is very intelligent, and chooses his words well. He reports feeling anxious at times, and occasionally depressed. Yet he has a good sense of humor and occasionally shares laughter in the sessions. Most of the time, however, he presents a serious face, and little variation in his mood. His affect does appear appropriate to reality, even though somewhat constricted.

Mr. C's Religious-Spiritual Dynamics

Religion plays a significant part in Mr. C's life, even though he has no affiliation at present with a faith community. Religion was his major in college, and this led him to apply for doctoral studies in religion, with a

special interest in Reformation studies. Now he wonders how to live religiously rather than merely think about religion. His religious sensitivity is also involved in his choices about therapy. He has been in therapy twice before, but at this juncture made an intentional decision to work with a pastoral counselor.

Like many persons of his generation Mr. C is not connected to a religious community. In his case, he has a unique background. He did not involve himself in either of his parents' religions growing up, nor was he ever encouraged to by his parents. Yet Mr. C is seriously interested in matters of faith and life. Perhaps the strength of his interest comes from a connection he is building to his ancestors. Mr. C is a person with strong values about himself, relationships, and especially his future.

As a young adult, Mr. C's future looms before him. At times, he frames his choice to move away from doctoral studies to the current context of his life as a religious quest, though at the same time he is clear not to overly romanticize this notion. He does seem clear that his choice has something to do with moving away from words to a deeper level of authenticity which is spiritual in nature. In this way he interprets his "freezing up" before the computer screen over a year ago in his first year of doctoral studies as a signal to move away from the world of words for a time,

so as to move deeper within himself. All of this has made Mr. C eager to explore the natural environs when he has time away from work. In the counseling process, Mr. C has tried to describe more than once his sensations when he has felt moved by being in such places, but he has difficulty in finding words to articulate what he feels. However, there are many times when he seems to be in touch with something deep within himself, and also with God.

In Tillichian terms, we could say that Mr. C has a sense of ultimate concern about life. He is questing for deeper meaning in life, and as part of this quest, he wants his closest friends to really understand the suffering that he has endured in his life, yet he is aware of his preoccupation with this and is a bit embarrassed by it. When he speaks of suffering, he seems to relate it mostly to his growing up years, and the pain he experienced over his parents' divorce. It is also reflected in his sharing about his relationships with women. He is trying to make meaning of his suffering, hoping to find a space in life which is less filled with suffering.

#### The "Father-Wound" Issue in Mr. C's Life

On the whole, Mr. C reports some ambiguity when asked about his relationship with his father. At times he wants to portray the relationship as if there have been no real issues, at other times he admits his lack of respect for his father and his emotional distance from him.

Like the majority of other white males, Mr. C did not spend a lot of time with his father growing up. He describes his father as consumed by his work. Looking back, he also indicates that his father's unhappiness with the marriage frequently left him with little energy to share with Mr. C and his brother. Thus, on the range of issues involved in "father-wound," Mr. C's leans toward neglect rather than intrusion. While Mr. C's father was not overtly abusive to him, he fits a pattern of neglect and absence described in the preceding chapter.

About his father, especially in relationship to the issues of the divorce, he said "I didn't really respect him." When asked about other male figures whom he admires, Mr. C reports that he admires Ghandi, Martin Luther King, Jr., and Martin Luther. Part of the hope in bringing the two chosen dramas into the counseling process with Mr. C is to help him gain further clarity about his "father-wound," and thus further clarity about himself and his future.

"Death of a Salesman" and "Field of Dreams" in the  
Pastoral Counseling Process with Mr. C

About eight sessions into our work together, I began to wonder if Mr. C might be open to experimenting with the method I had designed. He seemed like a good candidate for the use of the method because the kind of therapeutic work he was interested in--longer term work for healing and growth in a number of areas of his life--suggested that he



might be motivated to experience and understand his range of feelings at a deeper level. I felt the use of works of drama might facilitate this. His material with his father, though not overly dominant in our process thus far, seemed significant enough to offer an opportunity to Mr. C and let him respond to it.

At our next session, I suggested that one way for us to continue our work would be to pick one area of concern and go a bit deeper. I suggested we focus on the specific issues (and the feelings surrounding them) of the father-son relationship in his life, and that using drama (in the form of video) might be a helpful way to do this. In the session, I explained to Mr. C about my interest in exploring the use of works of drama in pastoral counseling.

In responding to my suggestions, Mr. C expressed strong interest, seeing it as a way of more closely linking some of his intense interests in literature, the arts, and theology with our process together. I affirmed his perceptions, and felt strongly that Mr. C would both appreciate the dramas and benefit from reflecting on them in an a manner which integrated the dramas with his own personal growth process. He was eager in his response saying, "I'd be very interested in doing that." When I mentioned the titles of both dramas, he stated that he had not experienced either of them, and we agreed this was positive as he then could view them from a fresh perspective. We negotiated two separate extended

session times, four days apart, in order to make the viewing and discussion of both dramas a possibility.<sup>3</sup> I suggested that we consider these sessions as my client's voluntary participation in an experiment with the method of the dissertation. In explaining this to my client, I did not detail the theory and theology of the method, but simply described in outline form the practical procedures involved. Under this framework, i.e., viewing the sessions as experiments with the method, I negotiated with my client that no fees would be charged.

The two verbatim sections shown here are taken from the recorded conversations immediately following the viewing of each drama together, beginning first with Death of a Salesman.<sup>4</sup>

#### Verbatim Number One

C = Client = Mr. C, P = Pastoral Counselor, ... = Pause

P1: I want to keep this open ended, but begin with an initial debriefing of that experience [viewing Death of a Salesman]; anything you want to say about it, in any category... and then I'll do a bit of guiding later on....

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<sup>3</sup> My suggestion to view the dramas and Mr. C's positive response constitutes the first step of Part Two of the method. Viewing the dramas together constitutes the second step. The two verbatims which follow in the next section demonstrate the completion of steps three and four.

<sup>4</sup> In the verbatims, some condensation of the conversation has still been necessary for reasons of space and presentation in this format. Where this has been done, a statement in brackets [] summarizes the intervening material.

C1: (Humorously) It makes me think I ought to go back to graduate school or my father will kill himself (he laughs)....

C & P: (Laughter)

P2: Yeah... it is pretty stark, isn't it....

C2: Yeah... I mean it makes the family look like such a horrifying spectacle... Willy Loman is totally destroyed... it's almost as if his sons are extensions of himself... I mean it's not too uncommon for fathers... parents... to want their kids to succeed, but there doesn't seem to be any differentiation... father is father and son....

P3: Right...

C3: It's so violent...

P4: Where do you... when you talk about the violence, what comes back to you?

C4: The whole thing is... I mean, Arthur Miller is obviously an anticapitalist... I mean, the thing that comes out to me about it most is that it's all about money... all the capitalism... about how the capitalist social structure has destroyed the soul... a lot of his work deals with that....

P5: Yeah... where do you go with that existentially... is that true in your experience?

C5: See, in my own life I'm very lucky, I don't have to worry; partly because I have the security of a middle class home, I mean I'm never going to be out on the streets... I think I'm sensible and frugal and can pretty much always get by... but it does seem like it's sort of a choice between confronting the system or trying to slip through the cracks... trying to get by, that's how I see myself... I mean I can sort of identify with the character that John Malkovich played.

P6: Biff....

C6: Yeah....

P7: In what way?

C7: I'm a sort of a seeker, you know... but on the other hand I don't really identify with him that much because my family is completely different...

P8: Can you say something about that?... how the context of your family relates to this family context?

C8: Well, first of all... I mean I think that my father... he never pushed me... I mean he was pushed so much by his parents... his whole upbringing... a lot of his life he always wanted to be good enough... to please his parents ... and I think that early on he decided that wasn't the way he wanted to raise his kids... I remember from the time I was really young doing well in school and my father saying, "That's great, but if you don't, that's ok too..."

P9: So you didn't feel that kind of pressure to achieve, in a way, that he felt.

C9: Right... I mean I think not... not from him anyway... I mean I always felt a lot of pressure... it might have come from my parents in a less direct way...

P10: Mmmm-Hmmmm...

C10: I mean in this family (referring to the video) there is this element... I don't know... I mean it always seems to revolve around the idea of school... I always did well in school and that was always the main thing...

P11: Yeah... that was more the symbol there...

C11: Maybe that's a Jewish thing (chuckles)...

P12: Here (the video) it's different... for you it was an emphasis on education and here its another kind of thing...

C12: Another kind of thing... you go from sports to the business world... there is a sense in which the father is saying, "Oh, you know my kid, he's special... he's... people like him... he has got this magic about him... it doesn't matter what happens because no matter what he does he is going to succeed... it doesn't matter if he flunked math... big deal... something will work out and he'll..." certainly my father, there was never anything like that... there was never this sense that you could get by... because of other people's good will... the opposite was true in my family... more the sense that nobody's going to know you and nobody's going to like you and you have to figure out some other way.

P13: Say just a little more about that... so the ethos was more you won't be recognized, you won't be "well thought of" in the terms of the film?...

C13: Right... it's kind of hard to explain... I never thought about it that way before... it seems like... there is a sense that... I mean doors aren't going to open for you... you have to make them open... you have to do it for yourself... no matter what, you're just going to have to be on your own... people aren't just going to respect you because you're you... you have to respect yourself... and do the work that you have to do. I don't know if any of this makes any sense. I've never really thought about this before....

P14: No... yeah... I mean you have one pretty stark model and what I hear you doing is reflecting in contrast to that.

C14: Yeah... I mean it just seems to me that... I mean I always wanted people to like me and I was always sure that they didn't... and I know, I mean I'm sure that I talked to my parents about that... and I'm trying to remember how my father reacted to that, and I don't really get much... my suspicion is that he reacted with "well, that's life..." [Here Mr. C discusses the contrast between his family of origin and

the Loman family. He describes his family as "pessimistic" in style, with always some crisis or other looming, including the potential break up of his parent's marriage. He then moves into a discussion of his parent's marriage and divorce.]

P15: Does this drama raise for you--or sharpen--any kind of religious spiritual issues in any kind of way?

C15: Well... it presents this picture of a man at the end of his life and he is essentially a failure... he's been a salesman all his life, he really wanted to like it but he didn't... he wanted to be good at it but he wasn't... he has never quite been able to do anything but scrape by... he seems like he knows that he loves the kids and they love him, but its not enough, and it kills him... and that is a religious problem in itself; being confronted with this life that seems unsalvageable... it just seems completely unredeemable... not that he's a bad person but when he comes to the end of his life he hasn't achieved any satisfaction for himself... at some point his life just shut down and he was never really even open to things around him... he wasn't open at all, there was sort of no possibility of seeing himself. I guess the central problem is that... he looks at his life and he sees that what he has made, what he has done, it's no good. And that does seem like a religious issue to me... sort of what do you do, what do you think, what are you supposed to do? How are you supposed to handle it when you are confronted with your past and your present and it's just nothing?

P16: Yeah... and what if you go with your identification with the character of Biff--earlier you said you identified with him--do you see religious spiritual issues if you journey the drama through him?

C16: I think that for him... obviously he doesn't want to be like his father... it seems like Biff out of the whole cast is the one who really wants to be truthful, and he finds it impossible, he is always going too far in one direction or the other... he is either despising his father or whining; pleading; neither of which is what he wants... the desire to be true, that seems like a religious drive as well...

P17: Is that a particular drive that you identify with... that you see in yourself?... because that was portrayed pretty powerfully, especially as you move to the end of the drama... he breaks into that... he breaks that open.

C17: Yeah... the other thing I found pretty moving was that as he was trying to do this work he finds himself losing something... something is slipping away from him... he is losing his confidence

as he like strips away the lies... he finds that his confidence was based on these kind of falsehoods... and he's left with nothing except the sort of central core of selfhood... and he doesn't really know what to do with that... and that is something that I think I can understand.

P18: Say a little more about that... how do you understand that?

C18: It seems like, that over the last year, I've been trying to discard these "props", you know, one by one... first of all it was leaving school... I kind of feel like in the last couple of months, especially since I saw [my friend in -----] I feel like I've begun to de-construct friendship, the idea of friendship... I mean not that I think its worthless; I realize that it is not going to save me.

P19: So that in a way is another one of those props... or has been for you?...

C19: I mean I'm not sort of intentionally shedding all my friends... but it's becoming clearer and clearer to me that being in school and doing well at that was not the Holy Grail... neither is reading good books, neither is creating things, I just don't... I mean these are things I've always sort of done because I like them, but I realize that... I don't want to sit down and write because I feel like I can see into the future and suppose I did do all this work... I know the end result... I really wouldn't be any happier than I am now... I'd have a certain amount of satisfaction but... and with friendship, that seems like the last thing to go... I've always wanted friends, I've always been able to have friends, I've always had this sort of desperate need to have people around me... and I'm starting to realize that that's not going to cure me either; it's not going to... its not going to... I mean these are all the things I've always had in my life and I've always been unhappy... I'm starting to realize that all the while I've been telling myself maybe I'm not doing these well enough, I don't have enough friends, or I need to write this paper that is going to get me to full professor (he laughs)... I mean none of those things are it ... and it seems like in this movie Biff--God I hate that name (laughter)--he's doing the same kind of thing.

P20: Yeah... I mean in terms of truth telling there is a kind of truth telling in what you are saying that in a way is portrayed there (in the video) too... that builds... that is part of the dramatic movement...

C20: The way I understand that climax, the showdown with his father, "we are both a dime a dozen," he [Biff] is not saying that he [Willy] is worthless,

he's just saying that ... I mean maybe this isn't the way Arthur Miller intended it but it makes sense to me... that in a way that is not self deprecating, but a refusal to accept the idea that he is somehow fated to succeed.

P21: Yeah... and that is over against his father's stuff who can't get out of that...

C21: Right... Biff sort of drives home the point that in other peoples eyes you haven't distinguished yourself and you won't... when you think about what it takes to distinguish yourself in the eyes of the world, do you really want that anyway?

P22: Right... and that's a religious - spiritual issue which you can identify with?

C22: Yeah... and I think that my father... I mean another difference between this family and my family is that I think that my father would understand that, my father has not spent his life fulfilling his illusions of himself, he has always been very driven and worked real hard but I think that he understands the difference between success in the world and success in life.

P23: And Willy doesn't seem to understand that... I mean is that how you see it?

C23: Yeah... and I'm not sure if my thinking is correct on this but it seems that my father has a lot more he has to let go of before he can see the truth clearly... and I can't escape the idea that I've come farther now than he has already....

P24: In terms of the truth telling?...

C24: Yeah...

P25: Say a little more...

C25: Well, it just seems like... I still have this feeling that my father is pursuing happiness any place he can find it... with all his... his therapy, his divorce... trying to find new things... he's sort of restless, he's looking for a change... he doesn't really know where he is going. And as I say this it seems more and more ironic... I could say the exact same thing about myself... I mean I've had more relationships than he has... and I've moved around a lot more than he has... but I think that my move out to Arizona... I mean I think that what I was doing was... I had to sort of settle my mind when I'm still young... before I embark on anything that I can't get out of later.

P26: Is that related to your Dad's movement in life... do you feel like he settled in on something and couldn't get out of it?

C26: Well I think that his marriage... not his choice of career... he has always wanted to be a scientist and he loves it... but his marriage... was

not really a choice... it seems to me... in the sense that I like to think of making choices... it seems like he was kind of pushed into it by fear... fear of being alone... and so I'm here now because I'm trying to free myself of those kinds of forces... so that I don't find my life determined by them... I recognize that there are practical necessities of life... you have to get a job because you need to make a living... but I don't want to be forced into anything... I don't want feelings of insecurity or uncertainty to push me into settling into something... and at the same time I see that is an idealistic idea... it's an idealistic goal... and its not something you can ever achieve totally....

P27: But you'd like to come close to it...

C27: Yeah... and I think that with increasing awareness, not just self awareness, but with consciousness... I don't want to sound like a "new-ager" but... as you become more aware and awake to that you are less likely to succumb to that... I still think that my father... he hasn't come to the realization that you have to find peace within yourself first before you can find satisfaction....

P28: So his continued questing for happiness, or whatever it is that he is questing for... you feel like he hasn't done a basic prior step...

C28: Yeah... and I don't really know if its true... that is just the feeling I have inside ever since he decided to move out of my parents house... I remember wanting to try to explain to him that if he actually wanted the marriage to work he would have to give up the idea of trying to be happy in it, and just try to make it work... then maybe he'd be happy... and I couldn't explain it to him... either I wasn't communicating it right or he just wouldn't listen... I remember that conversation being really frustrating... like it wasn't going anywhere...

P29: I'm imaging that conversation you are describing... and I'm going back to the drama to those painful conversations of non-communication between Biff and his father... there is that frustrating feeling of not being able to get through....

C29: Yeah... the big difference is that Willy Loman doesn't really want to understand... he knows what he wants to hear... and he is going to hear it... he has to sort of force himself to lie... my father's not like that... it was more a question of speaking a different language... I remember feeling after that conversation that I hadn't quite been able to tell him what I had been trying to tell him... that what I want to do is keep being as idealistic as I have been but not shut my eyes to the way things really are...



he wanted to understand but it didn't make sense to him what I was saying... that was the impression I got at the time, but I may be badly underestimating him... what he was telling me in that conversation was that he had tried and tried and now he just couldn't try anymore... he was trying to say to me "You just don't know how hard I've worked."

[Mr. C continues to discuss his dialogue with his father over the divorce. He then raises the distinction between hope and optimism and discusses this briefly.]

### Analysis of Verbatim Number One

One way to analyze verbatim material is to ask two questions: What is happening for the client (theologically, psychologically, spiritually)? and, What is happening for the counselor? In this analysis, I will use a variation of these two questions, altering them so that they are more specific to the "method in action." Thus, this analysis needs to involve a careful assessment of the third and fourth steps of the second part of the method. So as we consider the above material, let us focus on the following two more specific questions: (1) How has the drama influenced the client, especially with regard to the range of feelings evoked? (2) How can the role of the pastoral counselor be further refined for the constructive use of the method?

1. How has the drama influenced the client, especially with regard to the range of feelings evoked?

Each time the client moves back and forth between the virtual world of the drama and the dynamics of his own life, he deepens his reflections about his relationship with his

father. We can better see this "deepening" at work by isolating from the rest of the pastoral conversation the client's progressive comments about his father:

C1: It makes me think I ought to go back to graduate school or my father will kill himself...

C8: I mean my father (vs. Willy)... he never pushed me etc.

C12: ...certainly, my father (vs. Willy)... there was never any sense you could get by because of other people's good will, etc...

C14: (on being well liked) I always wanted people to like me and I was always sure that they didn't... I'm trying to remember how my father reacted to that, and I really don't get much...

C22: (on the theme of success) my father understands the difference between success in the world and success in life...

C23: (on truth) it seems my father has a lot more he has to let go of before he can see the truth clearly... and I can't escape the idea that I've come farther than he has....

C25: (on pursuit of happiness) I still have this feeling that my father is pursuing happiness any place he can find it ... with all his therapy, his divorce ... trying to find new things... he's sort of restless, he's looking for a change... he doesn't really know where he is going... I could say the exact same thing about myself...

C26: (on his own father-wound): It seems like he (father) was kind of pushed into it (his marriage) by fear... fear of being alone... and so I'm here now because I'm trying to free myself of those kind of forces... so that I don't find my life determined by them... I recognize that there are practical necessities of life... you have to get a job because you need to make a living... but I don't want to be forced into anything... I don't want feelings of insecurity or uncertainty to push me into settling for something... and at the same time I see that this is an idealistic goal... and it's not something you ever achieve totally...

C28: (on his struggle to communicate with his father): I remember wanting to try to explain to him that if he actually wanted the marriage to work he would have to give up the idea of trying to be happy in it and just try to make it work and then maybe he'd be happy... the big difference is that Willy Loman didn't want to understand... my father's not like that... it was more a question of speaking a different language... I remember feeling after that conversation that I hadn't quite been able to tell him what I had been trying to tell him... that what I want to do is keep being as idealistic as I have been but not shut my eyes to the way things really are...

This verbatim material reveals a number of feelings as Mr. C takes in the drama and responds to it emotionally. In C3 he reacts with some shock to the violence of the drama as a whole; he goes to the spiritual violence and connects it with the ethos of capitalism in America. In C14 his feelings of fear of rejection come out ("I always wanted people to like me and I was always sure that they didn't"). In C27 he remembers feelings of frustration over a time when he tried to communicate with his father.

The above excerpts reveal how Mr. C uses the symbol of Willy's character in the drama to contrast to his own father, and his father comes off looking better than Willy. For example, in C4 he manifests feelings of "father-pride" as he compares his own father to Willy Loman in the drama

C4: ... certainly my father, there was never anything like that...there was never this sense that you could get by because of other people's good will....

It is a way of affirming his positive feelings about his father. At the same time, he expresses negative factors. He feels his father has "a lot more to let go of" before he

can see the truth. He expresses some bitterness that his father didn't handle his marriage well.

In the drama, Biff has internalized Willy's struggles and now does battle with them. I suspect that as Mr. C comments about his own father, he is commenting about his internalized father, the father image that has become part of himself and with which he struggles daily. In moving more deeply into the negative factors in his relationship with his father, he comes to a deeper sense of his own sense of father-wound within. At one point, Mr. C proclaims, "I don't want feelings of insecurity or uncertainty to push me into settling for something...." As a result of this he moves to Arizona, for in his mind, he was not yet ready to settle in. By moving he was trying to unlock something which felt locked up. This was the feeling he had at graduate school, when he felt blocked and frustrated with the process of writing term papers, and became more aware of the need to change something about his life.

The specific nature of Mr. C's "father-wound," then, has much to do with his inability to commit, for fear of feeling locked in. Through the use of the drama, and Mr. C's interaction with it, we are closer to naming some of his deeper struggles in this area of his life. In this way the drama has functioned in a revelatory capacity for Mr. C.

2. How can the role of the counselor be refined for more constructive use of the method?

The basic approach to the counseling process with the drama in this verbatim is one of encouraging the client to do a free association exercise with the images of the drama. In this approach the client works from within his own life world, and sets his experiences in juxtaposition to the drama. This approach has some value, as it provides the client with a useful way of deepening his reflections about his father. It is doubtful whether he would have achieved this level of self awareness without the use of the drama. However, the counselor's using this approach consistently raises an important concern: does the client miss some important emotional and spiritual insights from the drama? Could some more direct guidance on the part of the counselor be useful? Could the counselor be more directive in drawing attention to these insights?

Along these lines, P15 is a deliberate attempt on the part of the counselor to draw the client back to the drama, and to begin to help the client reflect about it from the perspective of religious/spiritual issues. The client's low self-esteem seems projected onto the drama in C15: "How are you supposed to handle it when you are confronted with your past and present and it's just nothing?" (The comment leads us to wonder: What does Mr. C feel about his own past and present?)

In P16 the counselor guides him away from the character of Willy and towards the character of Biff, in an attempt to

see whether a consideration of the father-son relationship from the "son side" instead of the "father side" will evoke any further reflection. The client identifies with Biff's desire "to be true" (C16) and names this as a religious issue. Continuing to guide, in P17 the counselor takes him back to the final scene of the second act of the drama. This evokes an interesting response in C17: "He (Biff) is losing confidence as he strips away the lies," which seems to lead the client deeper into questioning about his own salvation in C19: "None of those things [i.e., friends, intellectual pursuits, etc.] are it."

As stated in the description of the method in the fifth chapter, one aspect of the role of the counselor in working with the method is that the counselor should, whenever possible, function to draw the client both towards the drama and the client's own material (in this case, the issue of the father-son relationship) simultaneously. This often involves making open ended responses which move in the liminal space "between" the material of the client and the images of the drama.

P20 is perhaps the best example of the counselor making a response which stays "between" the client's material and the drama. This evokes Mr. C's reflections on the climax of the drama, which helps him to continue deepening his own reflections on the subject of his own "father-wound" material in C22, C23 and C25.

It may be of considerable value for the counselor to take a more directive stance with regard to sharing perceived insights from the drama with the client after the client has had a chance to reflect on the work. The issue here is one of balance. How can the counselor and the counselee remain open to a broad and significant range of insights from the drama, but still remain sensitive to the counselee's unfolding life process and the dynamics of the counseling relationship?<sup>5</sup> There may be no simple answer here, other than more experimentation with the method. Bringing the drama into the counseling process adds richness. It also adds another layer of complexity to which the counselor must attend if the method is to achieve its best results.

#### Verbatim Number Two

There was a four day interval before the next counseling session in which the second drama was viewed and discussed. The format for viewing and discussing was the same as with the first drama. After some exchanges comparing this drama to another drama which came to the mind of the client, we focus our attention on Field of Dreams.<sup>6</sup>

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<sup>5</sup> For the phrasing of this question, I am grateful to Jack Coogan, Professor of Communication Arts, School of Theology at Claremont.

<sup>6</sup> The other drama which the client mentioned was the recent film In the Name of the Father. It is important for the counselor to take note of such references to other works, and then make choices about whether or how to process such connections. In this case, we agreed to explore the

P1: From what you're saying it seems like you have some fairly clear ideas about how this [drama] is striking you... can you stay with that, and unpack that... so that we can compare it to the other dramas as we go on?...

C1: Well... I mean first of all I've never liked baseball (chuckles)... in my life the role that sports plays with sons and fathers was replaced by music...

P2: Yeah... that was my experience too... I was a violinist... this wasn't my world at all... and it doesn't sound like it was your world either.

C2: Yeah, not at all... my parents were both interested in music... but that is sort of beside the point... there were some things that disturbed me... I think the thing that disturbed me most was where he was talking to his father and his father was the same age as him.

P3: In the end there... let's talk about that scene...

C3: That just seems so bizarre to me... talking to your father at the same age as yourself... it just seems so... like fantastical... you know what I mean... I don't know why... something uncomfortable....

P4: Try to stay with the discomfort....

C4: There's something incestuous about it (long silence)... it seems like it denies the physicality of the way you relate to your father... I mean your father is older than you are... if he wasn't he wouldn't be your father... I mean so much of this whole movie seems to be centered around the sense of fantasy... dreams....

P5: Is that negative for you?

C5: Yeah... I think it's somewhat negative... my reaction to that is life is life, time goes by, the past is the past... I think one of the therapeutic uses of this movie is to make you think about this now while there is still time...

P6: Still time for...

C6: Well, you don't have to wait until your father's been dead for twenty years and try to bring him back to life.... I mean there's that line in there... "My father never did one spontaneous thing in his life"... What is so great about spontaneity?... I think there is some danger in setting up this dichotomy between youth and age where youth is spontaneous and wild and age is defeated... that's a temptation... that the trick to sort of...

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possibility of viewing this drama together at another time in our process.



reconciling with your father is by magic... to make him young again... and then you can both go out... and like play catch or whatever... that's so impossible that its...

P7: Yeah... of course in a way... the genre is very different than the first drama ... this is a fantasy... given the genre... staying with that last scene since it evokes something... can you see possibilities for reconciliation in that relationship at the feeling level... here's a scene that says what reconciliation might mean in such a context... does that?...

C7: Well sort of... I mean..(long silence)... it seems like what it's saying is here you are... you're thirty-six... your father's dead... and what would you say to him now, what would it be like if you could see him again... and I understand the importance of that, it makes sense to me but it doesn't really... (long silence)... it seems to me that ... my father's "dreams"... I don't know what they were... but I think that what he's always wanted was the same thing as me, which is some kind of peace... some kind of rest... some peace of mind... tranquility, you know... and I guess the way I feel is that "youth versus age" dichotomy takes on a different shape for me, where youth is sort of driven by and sort of is on fire... what I want is to grow up, you know, and I guess I feel like my father sort of gave up on growing up... it doesn't do to reconcile the father and son by making both be young together... it makes more sense to me for them both to be old together....

P8: So... if you could create your own scene... imaginatively, lets say... it would be..you and your Dad both old together.

C8: Right.

P9: And then talking about what the life journey has been....

C9: Yeah... right... I mean I have some sense about what my father was like when he was my age... and I don't think that I would want to know him or be him... I mean he was sort of fighting off the same things that I was fighting off...

P10: And can you name some of those again... what was he fighting off that you are fighting off?

C10: Well, fear and loneliness... I mean when he talks about his growing up and his graduate school years he was just incredibly driven and incredibly arrogant... and there was this really strong urge to both create and destroy that was sort of merged... in this desire to impose yourself on the world.... explode onto the world and make your mark... I feel that very strongly and I think he probably did too...

and I think that he still feels that way and I think that he is still concerned about it... and when I talk about him I'm sort of talking about myself also... I don't know... but it seems like he... he wanted to be somebody... it was not just a question of having your name cited for a number of articles... but in everything he'd do, he wanted to make an impression... catch people... you know... and I think that is sort of something that I've had ever since I was little... and it's something that I would like to overcome... it's something that I've never talked to my father about... I'm just conscious of that as an obstacle for me... (softer voice, somewhat shaky) it's something that is hurting me or has hurt me in the past... and I think it about myself so its probably true for him too... and that is sort of characteristic of youth for me... it's not the only characteristic... but it's something that I want to grow out of... and I felt that my father, even though he's thirty years older than me, he hasn't grown out of it....

P11: Say more about the desire to grow out of it...

C11: Well it's just... I mean that's pretty simple I think... I don't want to be... it doesn't leave me in peace, it makes me restless... you know, I can't be calm... I feel like I'm always pushing, always thinking about it... you know, how can I impress this person or... sort of trying to force myself into things....

### Analysis of Verbatim Number Two

In our analysis of this verbatim material, we will consider the same questions as before.

1. How has the drama impacted the client, especially with regard to the range of feelings evoked?

At first glance, it appears that the drama did not function as anticipated, in terms of presenting healing images for the client to ponder, but rather served to open the way to a deeper discussion of Mr. C's "father-wound" material. The images of sports and baseball and fantasy seemed to distance Mr. C from the experience. This was not

his world and it seems that the drama seems to have had less power for him because of this. Alternatively, we can wonder whether his resistance to these images functions as a defense against an honest desire for more fantasy and spontaneity in his life.

In this verbatim, Mr. C expresses the strongest feelings yet in terms of naming the specific dynamics of his "father-wound." Consider again his responses in C10 and C11:

C10: (midway through) ... and when I talk about him [my father] I'm sort of talking about myself also... I don't know... but it seems like he... he wanted to be somebody... it was not just a question of having your name cited for a number of articles... but in everything he'd do, he wanted to make an impression... catch people... you know... and I think that is sort of something that I've had ever since I was little... and it's something that I would like to overcome... it's something that I've never talked to my father about... I'm just conscious of that as an obstacle for me... (softer voice, somewhat shaky) it's something that is hurting me or has hurt me in the past... and I think it about myself so its probably true for him too... and that is sort of characteristic of youth for me... it's not the only characteristic... but it's something that I want to grow out of... and I felt that my father, even though he's thirty years older than me, he hasn't grown out of it....

P11: Say more about the desire to grow out of it...

C11: Well it's just... I mean that's pretty simple I think... I don't want to be... it doesn't leave me in peace, it makes me restless... you know, I can't be calm... I feel like I'm always pushing, always thinking about it... you know, how can I impress this person or... sort of trying to force myself into things.... (softer voice, somewhat shaky) I'm just conscious of that as an obstacle for me... it's something that is hurting me or has hurt me in the past...."

The client identifies with the "fear and loneliness" of his father, along with the qualities of arrogance and drive which he sees in his father. "When I talk about him, I'm talking about myself" says Mr. C., as he moves deeper into his reflections, and this statement seems evoked by the drama's image of Ray talking with his father at the end of the film.

Thus, at an imaginative level, perhaps the drama did open one symbol for healing for the client--despite his protestations of the film's genre of fantasy. For when he is asked to, Mr. C is able to translate the given symbol for reconciliation between father and son in the final scene of the film for one which suits him better. He is able to transform his strong reaction to the scene at the end of the drama--he does not want to meet his father at the same age; this is not an image of reconciliation for him--into something different. Mr. C would prefer to meet his father when they are both in old age, and talk about the whole of life. In Mr. C's eyes, youth should not have the priority, but age. Thus, he creates an image of being old with his father, and they can talk over life, and this created image holds some healing power for him.

2. How can the role of the pastoral counselor be further refined for constructive use of the method?

The struggle of the counselor to maintain some balance between honoring the client's authentic reactions to the

material and the counselor's desire to expose him to some of the emotional and spiritual insights in the drama can be clearly seen in this verbatim. To put the question another way: How does one uphold the artistic integrity of the work being presented in the process, as well as the integrity of the client?

One reading of the counselor's intervention in P7 is to say that the counselor is pushing his interpretation of the drama, rather than continuing with the flow which was to accept and validate the client's discomfort with the climactic scene of the drama. The counselor has experienced the drama one way and is sharing that interpretation with the client, rather than listening to the client's concerns.

Another way of looking at P7 is to say that the counselor is interested in upholding the integrity of the work, and to ask the client to stretch his perspectives in order to gain from the emotional and spiritual insight contained in the work.

Depending on the perspective, in P8 there is either a recovery from this lapse on the part of the counselor or a measure of the counselor's skill at encouraging the client to re-encounter the drama's insights. The counselor affirms the imaginative image that the client spontaneously produces.

In using this method constructively, then, the counselor must strive for a delicate balance. If it appears

that the client moves so deeply into her or his existential material that the insights from the drama are superfluous, then an effort must be made to bring the client into closer contact with the insights of the drama as the counselor sees them. Care must be taken to allow the client to respond in their own time and way. Yet, perhaps all of this is simply a deeper realization of the fact that works of drama are multivalent. They speak in different ways to different people. This is part of their power, and part of their complexity.

#### Final Reflections on the Method in Action

Mr. C was an excellent candidate for the use of this method in the pastoral counseling process. Though he presented in the counseling process with a range of concerns, he saw the value of naming "father-wound" as a important concern, and was open to working at his growth issues around this concern in this way. The use of the dramas in this way had an enlivening effect on the whole of the pastoral counseling relationship.

Through interacting with the dramas, the nature of Mr. C's "father-wound" material was clarified. For him, this material takes the form of his restlessness, along with his need to prove and his fears of commitment to anything for fear it will be the wrong thing. Will he find his "courage to be" in the areas he feels his father hasn't? Part of this courage would involve dealing with his drive for

success and recognition, his need to prove something about himself, and so on. This is something he still sees operative in his father, and he wonders about it in himself.

We leave the counseling process surrounding the dramas with a clearer focus on the issues of Mr. C's restlessness and what choices he will continue to make about it. Perhaps through the therapeutic value of this pastoral counseling relationship he can find blessing for a future path which he truly chooses, one that feels less constrained, less locked up, more fully his own. Here is the hope in the therapeutic process, hope which takes the perspective of the future and looks at the present in terms of the future. It seems that Mr. C needs support from the counselor to envision hope in this way, and it also seems that working with both dramas has made a contribution to the unfolding process between the counselor and the client.

Experimenting with the method causes us to reflect on some additional possibilities for utilizing its potential. Thus, we can list some options in applying the method.

1. Rather than beginning with an immediate verbal processing of the impact of the drama, an alternative, after viewing a drama with the client, would be to take some time and let its impact settle in. The counselor might even suggest the use of a non-verbal approach to this first reaction. Perhaps a sketch pad with markers could be at

hand and the client could be asked to draw a range of feelings which she or he felt upon experiencing the drama.<sup>7</sup>

2. It may be important to consider the use of portions of dramas when practicality makes viewing the entire drama together impossible. As most counselors are aware, this way of relating drama and counseling happens informally when a client has been impressed by a particular movie or theater experience and wants to talk about it. This could be facilitated by a counseling center's maintenance of a lending library of videotapes, which clients could borrow and then view at home. Clients could then decide to share portions of drama with the pastoral therapist in the counseling room, in order to relate such images from drama to their ongoing work. Using the technology in this way could serve to sharpen what is already happening in many counseling processes, encouraging deeper, more productive work in the counseling enterprise.<sup>8</sup>

3. If live theater is available in the community in which the pastoral counselor and/or client resides, this is

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<sup>7</sup> For this insight, I am grateful to Beverly Jones, Ph.D. graduate of the School of Theology at Claremont.

<sup>8</sup> Utilizing works of drama with clients in this way also helps to solve a problem around the counselor's use of time. While the case study in this dissertation presents an idealized situation--the counselor gave his time away for the sake of the experiment--this will not always be possible in a busy pastoral counseling ministry. Thus other practical extensions of the method, such as the one described above, should be considered and engaged.



certainly the highest quality form of drama available and should be accessed whenever possible. Contemplating this possibility does raise the issue of departing--perhaps helpfully--from traditional pastoral counseling practice. Meeting outside the counseling room with a client to attend a theater event raises significant concerns about boundaries of the therapeutic relationship, but this alone should not rule out serious consideration of integrating such an experience into the therapeutic process. If this is undertaken, careful discussion of these boundary concerns would need to take place at regular sessions before and after attending the drama event.

## CHAPTER 8

Pastoral Counseling and Drama: An  
Evaluation of the Method

Demonstrating a method, while maintaining an authentic tie to the theory and theology that stands behind a method, is always more complicated and mysterious than one would hope. The use of drama in this new way in the counseling process raises another level of complexity, and this may be reason enough for some to avoid it. (The process is complex enough as it is.) Yet, I believe the inadequacy of current models for understanding human feelings pushes us to consider the use of the artistic realm, and especially the use of drama, in counseling. All counselors claim the importance of dealing with human feelings, but this is often reductionistic. Since the arts, as Langer claims, provide a non-discursive language for feelings that can be read and interpreted, this should not be ignored by the counseling enterprise. Instead, a way must be found to more fully integrate the arts with the counseling enterprise. My method offers one avenue for integration.

In building a new method, I have suggested the usefulness of works of drama for both the counselor (Part One) and the counseling process (Part Two). Though this distinction is somewhat arbitrary, it does help delineate certain aspects of the usefulness of drama for pastoral counseling which might otherwise have gone unnoticed.

### Evaluating the Method (Part One)

The demonstration of the first part of the method in the sixth chapter, while focusing on a specific problem of "father-wound" in pastoral counseling, reveals a range of issues that a counselor may want to consider with regard to a selected drama. Perhaps in actual practice a pastoral counselor will not research each drama as thoroughly as was presented there, but the demonstration provides a model of helpful categories to consider when selecting and engaging drama for the counseling enterprise.

The unique emotional and spiritual insights that emerge from an experience of the drama Death of a Salesman with regard to the issue of "father-wound" in Euro-American men include a deeper "felt appreciation" of the dynamics of abuse, neglect and shaming between fathers and sons than is possible without the drama. The drama also puts flesh on the Tillichian concept of "courage to be," as, in the drama, Biff stands up both to his father, and to the lies and falsehoods of his own life, breaking through the confusions which have kept him trapped for so many years.

The film Field of Dreams helps us see images for healing from "father-wound" concerns. The comic rhythm implicit in the hero's journey of fantasy shapes feelings of vitality, freshness, and questing as he comes full circle to reconcile with his own father. The reconciliation scene, a timeless game of catch with his father, shapes powerful

feelings involving a man's acceptance of the parts of himself which once harbored bitterness, and now turn towards joy. Through this fantastic encounter, the hero's new appreciation for himself begins. Women and men who can identify symbolically with the hero in this drama are, through its comic rhythm, encouraged to newness of life as well.

In this first part of the method, the choice of other problem areas will, of course, mean the selection of other dramas. Matching up potential pastoral counseling concerns with selected dramas which may have unique insights to offer gives concreteness to the issue of discernment discussed at various points in this project. The Appendix offers a short list of dramas paired with pastoral issues, and should be considered as suggestive, not exhaustive. It is meant to stimulate the reader's own creativity with regard to experimenting with the method.

#### Evaluating the Method (Part Two)

The clinical trial of the method in the seventh chapter reveals some of the benefits and challenges involved in using the method. The success of the clinical trial can be measured by the deepening insight the client gains, and the way in which he takes each drama into his own world. In doing so he does seem to make strong contact with the unique insights of each drama.

I believe the real challenge in using the method is to maintain a balance between the life material of the client and the insights of the drama. Facilitating this requires great skill on the part of the counselor. The client may need assistance in reading the forms of feeling shaped into the drama. Some direct leading at this point will be appropriate. However, even if the forms of feeling have been read accurately by the client, they may contain material which the client would rather not look at or deal with. If the client's resistance is too strong, this may be an indication that the drama is connecting with unconscious dimensions of the client's person. Discussing with the client the reason for the resistance may the counselor some clues in this regard.

One of the core convictions of the clinical pastoral counseling movement to which I made reference in the previous chapter is its reliance on the knowledge gained from the encounter with "living human documents" (Boisen) to inform its understanding of the world, both theologically and pastorally. Thus, a valuable way to evaluate the effectiveness of a new method is to ask the client for input about the method itself. This was done, and the results follow, presented in verbatim style.

At the close of each "talk session" subsequent to viewing each drama together, I asked Mr. C to reflect with

me on the use of this tool as a part of his pastoral counseling process.

[At the close of our conversation about Death of a Salesman.]

P1: Can you help me... by reflecting with me... by way of comment or critique about using this kind of tool in the counseling process... what do you think about it?... feel about it... anything you want to say about it...

C1: Well I think it's useful... ummm... it seems to me that it's very complicated because it is sort of the whole question of what I always call style... ummm... there is this videotape which conveys information in a certain form and it's kind of a passive experience to sit here and watch it... and therefore the... client... doesn't take as active a part in sort of shaping... it's an experience in interpretation....

P2: The active stuff comes after the experience...

C2: Right... and so I think that must sort of make it harder for the therapist to control... not that you necessarily want to control everything...

P3: Yeah... that's pretty insightful... because it does bring the element of someone else's artistic creation into the process... but hopefully with an intentionality that engaging that has some value for you... I mean you're the one that I would hope might find... might find some value by engaging what's portrayed there...

C3: Yeah... and then there's also the question... that different people react to different media differently... I mean I love movies... and I love to watch movies and I think that... there is a real different style involved in the way you... receive... a movie as compared to the way you receive a poem or a novel....

P4: Yeah there is... no question... do you want to take a try at describing that difference?

C4: Well, when you read... I shouldn't say you... I mean for me reading is a really natural act... when you read something and you love it... you read something that you think is really wonderful... it's like you're saying it... it's more integrated into you... I mean I think that can be true of movies also... and I think that it really must vary incredibly from person to person....

P5: Yeah... I suspect you're right about that... in terms of just how we're made... we may be made differently in some ways.

C5: Yeah... I mean I find myself... I love to watch movies and I just sort of get sucked into them and I can watch a movie and just forget that I'm there... you know... I mean it's sort of like... I guess I told you I've been reading this book on hypnosis and it seems like [movies] have a sort of mild hypnotic state where you just kind of... your consciousness is changed and you... you know, you forget who you are and you think that the movie becomes the whole world... and I think that... that is a really powerful thing... but it's also... I mean I sort of have my doubts about that... because it seems that... being sort of sucked into this combination of visual and auditory stimuli... there are some ways in which that can almost be an obstacle to deeper emotional and intellectual engagement with what you are seeing... I really don't know...

P6: Well, there can be kind of a suspension maybe... of some of the stuff that isn't suspended when you read poetry... I don't know how else to say that...

C6: Yeah... that makes sense to me... when I think of artistic creations that have influenced me very strongly... certainly movies... particular works that I remember... a lot of them are movies....

P7: They seem to be working at some other level... in some way....

C7: It's like there's a different breed of ideas that live in movies... it's so hard to separate what someone is saying from the visual environment... it all becomes bound together in your mind with the sound... I mean if this movie had had a different director... this was a well-directed movie for this kind of thing... it's straightforward... very clearly adapted from a stage play....

P8: Would you be able to put any words on the affective effect of the drama on you?

C8: Well, it made me feel awful... (Chuckles)... it's just that it's a painful thing to watch....

P9: Yeah... its power seems to work at that level... to take you down into that pain....

[At the close of our conversation about Field of Dreams]

P10: Can you help me again... with... wherever you are on the use of this kind of tool for your process of counseling... anything you want to say about it?...

C10: Well, I mean... obviously it's good for me...

P11: It seems to evoke a lot...

C11: Yeah... I mean I love watching movies... I watched a movie last night... and like I said last time, it poses all kinds of problems... because you are sort of faced with... movies... they come out of a whole different cultural source... they carry with them all these assumptions... and they are perceived in a way that is very distinct... but I mean it seems like a really good tool to me....

Mr. C has a range of opinions about this method, though, on balance, he seems quite positive about its use as part of his counseling process. After viewing and discussing the first drama, he says of the method (among other remarks) that it is "useful," "complicated," a "passive experience," an "experience in interpretation," and "hard for the therapist to control." After his experience with the second drama he states, "it's good for me," "it poses all kinds of problems... because [movies] come out of a whole different cultural source," and "it seems like a really good tool to me."

While many of Mr. C's comments are insightful, two in particular merit further comment because they deepen our understanding of working with the method. First, when he says the method is "hard for the therapist to control," he may be wondering whether the therapist had specific learnings intended for him in viewing the particular chosen film. Since our process of setting up this experience involved my suggesting to Mr. C that we watch dramas he had not previously seen, his comment is understandable.



All of this points to the complexity in any counseling process regarding the difference in how the counselor and the client perceive what happens relationally. We can wonder: Does using this method lead the client to feel, at some level, that she or he must interpret the drama in the "correct" way, i.e., the therapist's way?<sup>1</sup> Perhaps the counselor's assessment of the level of dependency in the relationship may influence whether or not to use this method. We can speculate that clients who experience less dependence on the counselor may use this method more productively.

Second, Mr. C is right when he states in C11 that movies "come out of a whole different cultural source." Here he is pointing to something implicit in the method, namely, that it makes use of modalities in the culture--drama, film, and video--that have not been typically linked to counseling processes. The method builds a self conscious bridge between these forms of drama in the culture and the work of pastoral counseling. Mr. C's comment in C3 that "different people react to different media differently" reminds us that some clients may find the use of drama in this way more of an "obstacle" (see C5) than a help. In such cases, other aesthetic modes may be more useful--poetry, music, or storytelling, for example. Assessing the

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<sup>1</sup> That this is a real danger of the method has already been pointed out in the analysis of the second verbatim.

client's readiness for the use of drama as a preferred mode of working in counseling is an important part of building relationship with and learning about a client.

Finally, a postscript: The counseling process with Mr. C continued for about twelve months after the experiment with the dramas. Mr. C eventually made the choice to return to graduate school. Looking backwards, from the perspective of the counselor, the use of the dramas earlier in the process was a significant entry point toward enriching and strengthening the life of feeling for Mr. C. As a client who has consistent difficulty expressing feelings in demonstrable ways, and whose tendency is to intellectualize about many feelings he is in touch with, Mr. C's use of the dramas in the counseling process gave him an important vehicle through which he could experience significant forms of feelings in a safe way, and reflect upon them. (Langer) In this way, I believe it is true that the use of the dramas did "serve deeply transforming ends." (Cochrane)

#### Strengths and Concerns about the Method

##### Strengths about the Method

1. The first part of the method promotes drama as a rich and underutilized resource for the pastoral counselor. Drama stimulates a wealth of theological and psychological reflection, and thus helps the counselor develop these skills for real life cases. Drama also develops pastoral intuition and empathy, and contributes to the "feeling

knowledge" of the counselor in a particular area of ministry.

2. The second part of the method promotes drama as useful in the pastoral counseling process with a client. In a way quite different from psychodrama, and in an emotionally safer way than psychodrama, this method allows a client to access a great range of feelings as she or he responds to the patterns of feelings which are shaped in the drama that is being viewed. Accessing these feelings allows the client to gain a deeper level of understanding and clarity with respect to important issues in the counseling process.

3. The second part of the method has the potential to assist in the emotional and spiritual healing of the client. It encourages the client to contemplate, share, and explore feelings in response to the drama, and then again in response to the counselor, as together they process what was happening in the shared experience of taking in the drama. Reflecting upon the feelings articulated in the drama helps clients gain strength in understanding the full range of their feelings, and may enhance their self-generated sense of "permission" to feel.

4. Using works of drama in the counseling process in the way the second part of the method suggests brings an important transcendent or "third" element into the process, to which both the counselor and the client are exposed. It

temporarily breaks the "talk mode" so common to counseling processes, and is not unlike bringing other elements, such as prayer, into the process. (Prayer may develop intimacy between counselor and client in a less direct way than face to face talk. In many respects, viewing a drama together has a similar effect.) The value of the shared experience alone is precious to the building relationship between counselor and client, and the potential for both to be affected in a revelatory way is powerful.

#### Concerns about the Method

1. As discussed in the seventh chapter, there is a danger that the client may perceive, at some level (conscious or unconscious) that what is really happening with the drama in the counseling process is controlling and/or manipulative. This may be especially true where the counselor decides to use drama which has special meaning for her or him and finds it difficult not to impose her or his views of the drama on the client.<sup>2</sup> On the other hand, if the counselor has perceived useful emotional and spiritual insights in the drama, and a client seems unable to

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<sup>2</sup> In many ways, however, dangers of this sort are always present in any counseling process, whether drama is used or not. It is always a challenge to be a catalyst for, and not an intruder upon, the processes of the client. Interpretations made too early, or a failure to hear the client's deeper levels because of the loudness of our own inner material or moods--all of these are ways in which the client's unfolding process is dishonored or disturbed.

encounter these insights on her or his own, then the opportunity to point them out should not be missed.

2. Another concern about the method is related to the first. Drama can speak at so many different levels, and this multivalent quality of drama can make the interpretive process complex, as Mr. C points out several times in his evaluative comments about the method. What the counselor sees in the drama may be very different from what the client sees. This may, at times, result in the need to slow down the communication process between the counselor and the client, in order to better sort out the complexity of the issues involved.

## CHAPTER 9

Pastoral Counseling and Drama:  
Conclusions

In this dissertation I have argued for a new way of relating pastoral counseling and drama; a way that moves substantially beyond drama's inherent illustrative powers. I have articulated a philosophical and theological foundation for using works of drama in the pastoral counseling setting, and I have described a method for using drama in pastoral counseling in ways which are consistent with that foundation. Finally, I have tested the method in actual practice in the pastoral counseling setting. Through all of these endeavors I have understood drama in the broadest sense, inclusive of film and video which extend theater forms to a wider audience.

The literature in the field of pastoral care and counseling reveals a surprising gap regarding the use of works of drama as a significant tool for the counseling enterprise. This is puzzling because both drama and pastoral care deal so closely with the realities of human living. The method developed in this dissertation can be clearly differentiated from both psychodrama and drama therapy. It differs from psychodrama in that no attempt is made to dramatize material from a counselee's own life. Yet the method also differs from drama therapy in that it does not rely on the use of spontaneous drama in any fashion.

Theoretically, the method rests heavily upon a Langerian approach to the nature of drama, as well as aspects of the theological vision of Paul Tillich. Such an approach says that drama shapes feelings in the mode of destiny, and allows us to contemplate them in a way which preserves our freedom to respond. Langer's sense that drama can shape significant patterns of human feeling for our contemplation corresponds with Tillich's claim that the symbolic nature of art may open up, through its stark honesty, the realistic situation of humanity. Yet Tillich's work also suggests that such symbols may at times be clues to the nature of divine light penetrating the human situation. Thus, for Tillich, art can serve as a window to divine revelation, as well as a vehicle through which the real values of the culture are exposed. Langer's notion that art shapes significant feelings may indeed be one important form through which such revelation takes place. The emotional and spiritual insights gained from serious contemplation of a well-chosen drama are an important form of revelation.

Drama may help us toward transformation, because it encourages the sort of reflection that moves toward self transcendent self-awareness. In the view of John Cobb, this is the unique nature of the spiritual life. While an encounter with drama may not be directly transforming, I believe it can "serve deeply transforming ends." Developing

a method to harness this potential of drama takes on new importance in this light.

The concern for the scope and limitations in this dissertation has made it impossible to pursue lines of development which, though interesting, would have taken the project off course. One such area of concern involves the implications of this project for the teaching ministry of the church. The boundary between the ministry of pastoral counseling and the ministry of Christian education is a permeable one.<sup>1</sup> Much that resembles pastoral counseling goes on in education, while much that is educational for the faith happens in the counseling room. Thus, a consideration of how drama can be productively involved in the teaching ministries of the church represents an important area for further exploration.

Another area for further exploration is that of pastoral counseling and the impact of television. One of the most common and most powerful forms of access to drama in contemporary culture is through the medium of television. Thus, some assessment of how this powerful medium interfaces with the discipline of pastoral counseling provides a second

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<sup>1</sup> The School of Theology at Claremont, Calif., makes this link explicit in its offering of a degree in Theology and Personality, with emphasis in either pastoral counseling or religious education. There is an awareness in this offering of the strong points of contact, i.e. how education for faith happens in the counseling arena, and how the concerns of pastoral counseling, especially in its growth dimensions, are often those of the educational ministry.



compelling area for further exploration.<sup>2</sup>

In many ways the theological vision of this project, both implicit and explicit, is anti-dualistic. Such a vision cuts against age-old dualisms which still surround us in contemporary culture (sacred/secular, science/religion, subject/object) while arguing for a more holistic vision of the world. Theologically, I am convinced (along with Tillich) that God's Spirit cuts across both the so-called "sacred" and "secular," and that critical spiritual discernment is always needed in both arenas. Like Tillich, I hunger for life fully imbued with the presence of God, and for me this "theonomous" sense is one where the life of feeling has a central place. Thus I have turned to sources other than traditional theology to find out more about the rich possibilities of the life of feeling.

While Langer was not an overtly religious person, she does use the term revelation occasionally in her writings. In my judgment, Langer's understanding of mental life as everything which can be felt implies the inclusion of

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<sup>2</sup> For example, one danger with television seems apparent in persons who engage in heavy viewing. Like other addictions, the powerful grip of heavy television viewing on a person cannot be counteracted until other life giving structures which are more rewarding are in place. Pastoral counselors would be wise to inquire about the television viewing habits of their clients--just as they would ask about the use and abuse of other substances--and try to understand the role it is assuming in clients' lives. I believe this involves remaining aware of the link of heavier viewing patterns with issues of isolation and depression in clients' lives.

certain aspects of experience which have traditionally been considered as revealed. I believe (with Langer) that the arts can teach us things about the life of feeling that we can get in no other way. The heavy emphasis on discursive forms in contemporary culture leaves me wondering where any of us can now turn to be trained more thoroughly and adequately in this important dimension of the life of feeling. This quest is especially poignant for pastoral theologians and counselors whose very profession demands a full and rich understanding of the life of feeling. It is my hope that this project has made a small contribution to this important area of concern.

I lament that the first century Christians, for reasons much beyond their control, were caught up in a such an intense dualistic struggle with drama. The world of drama represented idolatry to them because drama had become not a tool for truth, but a tool for the agenda of the Roman State. In contemporary theories of drama, it is striking to see a kind of resurrection with regard to this death, i.e., how often secular theoreticians of drama, of various schools, refer to the transcendent and revelatory powers of drama. In this regard, recall the way the ritual approach to drama (discussed briefly in the third chapter) makes these claims; or from the perspective of performance studies, consider the words of Bernard Beckerman.

What gives dramatic performance its unique quality is the simultaneous linking of the earthly and the

overreaching aspects of humanity. . . . When it is routine or mechanical, the presentational act loses its impact. When it is spontaneous and vigorous, it stimulates the sensation of transcendence.<sup>3</sup>

The discipline of pastoral counseling, like the world of drama, sits between the sacred and the secular in contemporary culture. Indeed, this is part of its unique calling. Thus, I believe its appropriation of the use of works of drama as a vital tool contains much wisdom. One of the goals of pastoral counseling is to help people to live more fully in the present. If drama, as Langer suggests, is about the task of creating virtual destiny, then it can help us as persons make links between the past, present, and future. Sometimes a person's past, or their anxiety about the future cripples their attempt to live in the present. Being grasped by faith (Tillich) through serious reflection on a well-chosen drama (whether this occurs in the pastoral counseling setting or not) is fundamentally about living in the present. It is about finding the courage to be and to live in the here and now.

High quality drama reminds us of the multi-layered nature of life itself, and of the mystery of life. Near the close of Shakespeare's play The Tempest, the main character Prospero offers these words:

Our revels now are ended. These our actors  
(As I foretold you) were all spirits, and  
Are melted into air, into thin air,

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<sup>3</sup> Beckerman, 22.

And like the baseless fabric of this vision,  
 The cloud capp'd tow'rs, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherit shall dissolve,  
 And like this insubstantial pageant faded,  
 Leave not a rack behind. We are such stuff  
 As dreams are made of; and our little life  
 Is rounded with a sleep. . . .<sup>4</sup>

"We are such stuff as dreams are made of" declares Prospero. His words leave us wondering about the powerful connections between drama and the real lives we live. Thus we can ask ourselves, who are we and what have we become on the close of a drama--any drama? Have the visions created before us and our contemplations of them changed us in any significant way? If we are honest, sometimes yes--perhaps more powerfully than we ever dare to imagine or fully explore--and sometimes no, as we leave the theater or the cinema or our living room wishing for a refund, either of the price of our ticket, or of our unfulfilled use of precious time, or both. This project--while admitting the latter as all too common, has strived to keep its vision on the former--the potential of drama to affect us deeply, even to serve transforming ends within us.

Through the creation of dramas, playwrights exercise their creative powers, and that creativity is fed back to us in the performance of drama and our reception of it. To say it another way, the creativity of the Holy flows through us

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<sup>4</sup> William Shakespeare, The Tempest, in The Riverside Shakespeare, vol. 2, ed. Gwynne Blakemore Evans (Boston: Houghton Mifflin, 1974), act 4, sc. 1, lines 148-58.

as persons and back to us again in the form of dramatic productions which deepen our awareness at the feeling level of various pieces of the whole quilt of human experience. All of this effort helps us in our struggle with human concerns. Integrating drama with pastoral counseling through the method I suggest in this project may assist us in better discerning and appropriating such "help." It is precisely because pastoral counseling seeks to engage human realities as closely and sensitively as does drama that a method correlating these two worlds is so fruitful to consider.

In summary, it is my contention that well-chosen works of drama can have an enriching and an enlivening effect upon the human personality. Therefore, they have an important role to play in the pastoral counseling enterprise, especially when their potential to move "beyond illustration" and toward revelation is realized. Thus, this dissertation forms one response to Wilson Yates' appropriate articulation of dismay "that the field [pastoral care and counseling] has failed to engage in any significant dialogue with the arts and their implications for pastoral care."<sup>5</sup>

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<sup>5</sup> Yates, 37.

## APPENDIX

## A Short List of Dramas and Issues

1. The film Philadelphia has insights about the nature of prejudice, and the sort of personal commitment it takes to overcome it.<sup>1</sup>

2. The film Schindler's List has insights about the painful issues of the holocaust as well as the meaning of human transformation.<sup>2</sup>

3. The film Shadowlands helps us examine the persistent nature of human love and the impact of grief and loss in human life.<sup>3</sup>

4. The film On Golden Pond has insights about the aging process as well as the struggle of adult children of aging parents.<sup>4</sup>

5. The drama Death of a Salesman and the film Field of Dreams share insights about the process of wounding and healing with respect to the "father-wound" in the lives of Euro-American men.<sup>5</sup>

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<sup>1</sup> Jonathan Demme, dir., Philadelphia, with Tom Hanks, Denzel Washington, and Jason Robards, TriStar Pictures, 1993.

<sup>2</sup> Steven Spielberg, dir., Schindler's List, with Liam Neeson, Ben Kingsley, Ralph Fiennes, Caroline Goodall, Jonathan Sagalle, and Embeth Davidtz, Universal, 1993.

<sup>3</sup> Richard Attenborough, dir., Shadowlands, with Anthony Hopkins and Debra Winger, Savoy Pictures, 1993.

<sup>4</sup> Mark Rydell, dir., On Golden Pond, with Katherine Hepburn, Henry Fonda, and Jane Fonda. ITC Films, 1981.

<sup>5</sup> Volker Schlöndorff, dir., Arthur Miller's Death of a Salesman, with Dustin Hoffman, Charles Durning, Kate Reid, Stephen Lang, and John Malkovich. H. M. Television Co., 1986. Also, Phil Alden Robinson, dir. Field of Dreams, with Kevin Costner, Amy Madigan, and James Earl Jones. Universal, 1989.

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